INSIDE IMPROVISATION SERIES

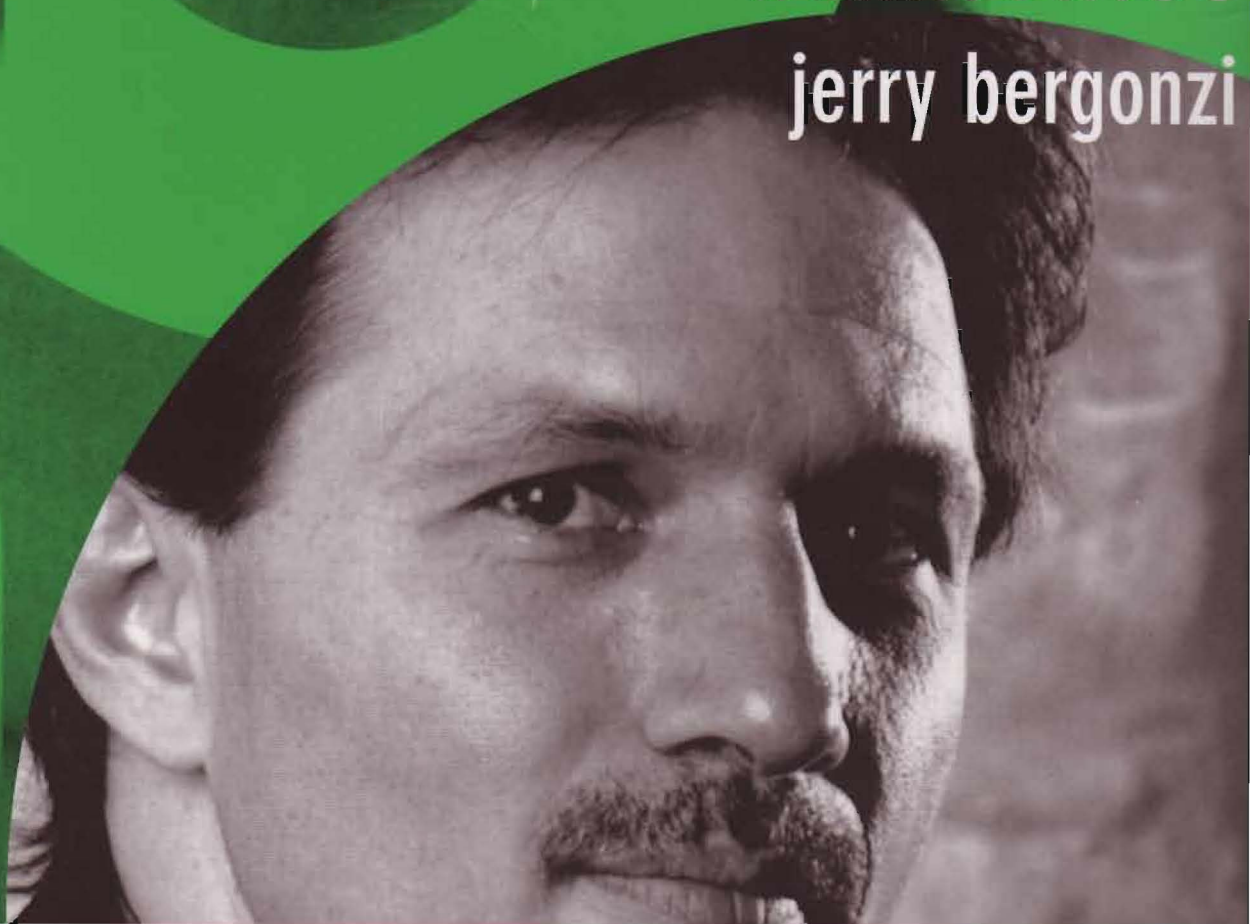
for all instruments

vol.7

HEXATONICS

jerry bergonzi

advance music



JERRY BERGONZI

INSIDE IMPROVISATION SERIES VOL. 7

Hexatonics

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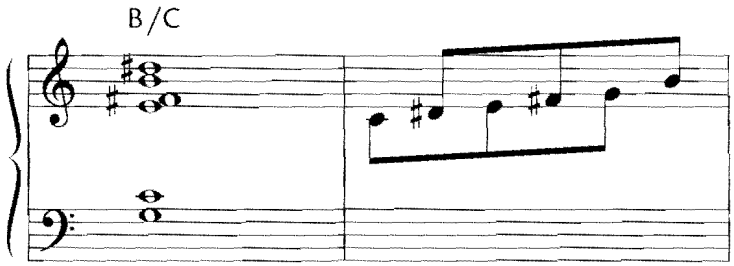
HEXATONICS

Hexatonic scales are six note scales. One way to create a hexatonic scale is to combine the notes of two triads that don't have any common tones. These six note scales are a valuable and effective tool for improvising, for creating voicings, and for composing.

Triads are incredibly strong sounding melodic devices. They are easy to think of and combining them is an accessible task for the soloist. Practicing hexatonics is great way to improve technique and it's also great for ear training.

Hearing these different combinations of triads against different chords is a must for expanding your tonal pallet. Figuring out which triads lend particular colors to different chords adds detail to your playing. Some hexatonics are consonant sounding against a chord type. For example, a D/C hexatonic (combining a D triad with a C triad) has a very consonant sound when played over a CΔ7♯11 chord because all of the notes are in the chord. On the other hand, a B/C hexatonic will be more dissonant and create a rub on that harmony because the D♯ of the B triad is the ♯9 of the CΔ7 chord. Some of the hexatonics presented in this book sound quite exotic and require attention to get in your ear.



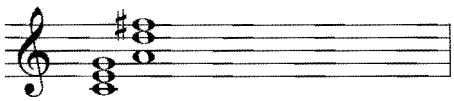
Many modern piano players use hexatonic voicings by stacking the triads to create a particular harmony. It is useful to note that chord symbols can leave a lot to be desired and may not completely capture what the composer had in mind. We improvise "in" the sound of the voicing and using hexatonic voicings and lines can lend a very contemporary sound.

There are numerous hexatonic scales. This book will focus on the ones that are practical for the improviser and composer. As with the other books in this series, there is a play along CD to try out all of these different sounds.

If you liked checking out *Pentatonics,* you'll have fun with *Hexatonics.* Good Luck!

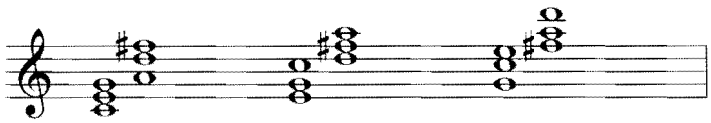
As already stated, a hexatonic scale can be derived by combining the notes of two triads that do not share any common tones. For example, take a C triad and a D triad and combine the notes C-E-G and D-F♯-A to create a hexatonic scale. To write it down or to give it a name, we will call it *D triad* over *C triad*.

D/C (D triad over C triad)



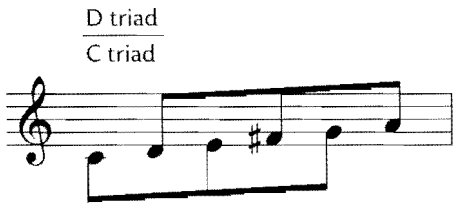
The reason the D triad is over the C triad is because it is more consonant sounding than C triad over the D triad. When the C triad is voiced on top it creates minor ninth intervals which are dissonant.

D triad over C triad can be written and played in any inversion, for example:



or it can be organized into scale format:

EXAMPLE



Due to the nature of this book and to economize space, the word triad will be omitted after the pitch name. It should be assumed, from this point on, that D/C means: D triad over C triad. (Ordinarily, that symbol would mean a D triad over a C bass note.)

Note: In most of the following examples and etudes accidentals only apply to the note they are attached to. In some cases additional naturals are given.
Some of the hexatonics in this book create a high level of tonal ambiguity. Therefore, choosing key signatures, accidentals or even names for the triads involved was not always an easy task. So, when the same hexatonic in one place is referred to as "G♯–/F♯–" and in another as "A♭–/G♭–" it is because of the context in which they occur.

What follows are 16 different kinds of hexatonic scales:

1. **D/C**
   major over major a whole step apart

2. **B–/C**
   minor over major a half step apart

3. **B/C**
   major over major a half step apart

4. **B+/C+**
   augmented over augmented a half step apart

5. **F♯/C**
   major over major a tritone apart

6. **D–/C–**
   minor over minor a whole step apart

7. **B♭/C–**
   major over minor a whole step apart

8. **B–/C–**
   minor over minor a half step apart

9. **D/C–**
   major over minor a whole step apart

10. **F♯–/C–**
    minor over minor a tritone apart

11. **D+/C+**
    augmented over augmented a whole step apart

12. **D°/C°**
    diminished over diminished a whole step apart

13. **B–/C+**
    minor over augmented a half step apart

14. **B♭+/C**
    augmented over major a whole step apart

15. **B°/C–**
    diminished over minor a half step apart

16. **E♭–/C**
    minor over major a minor third apart

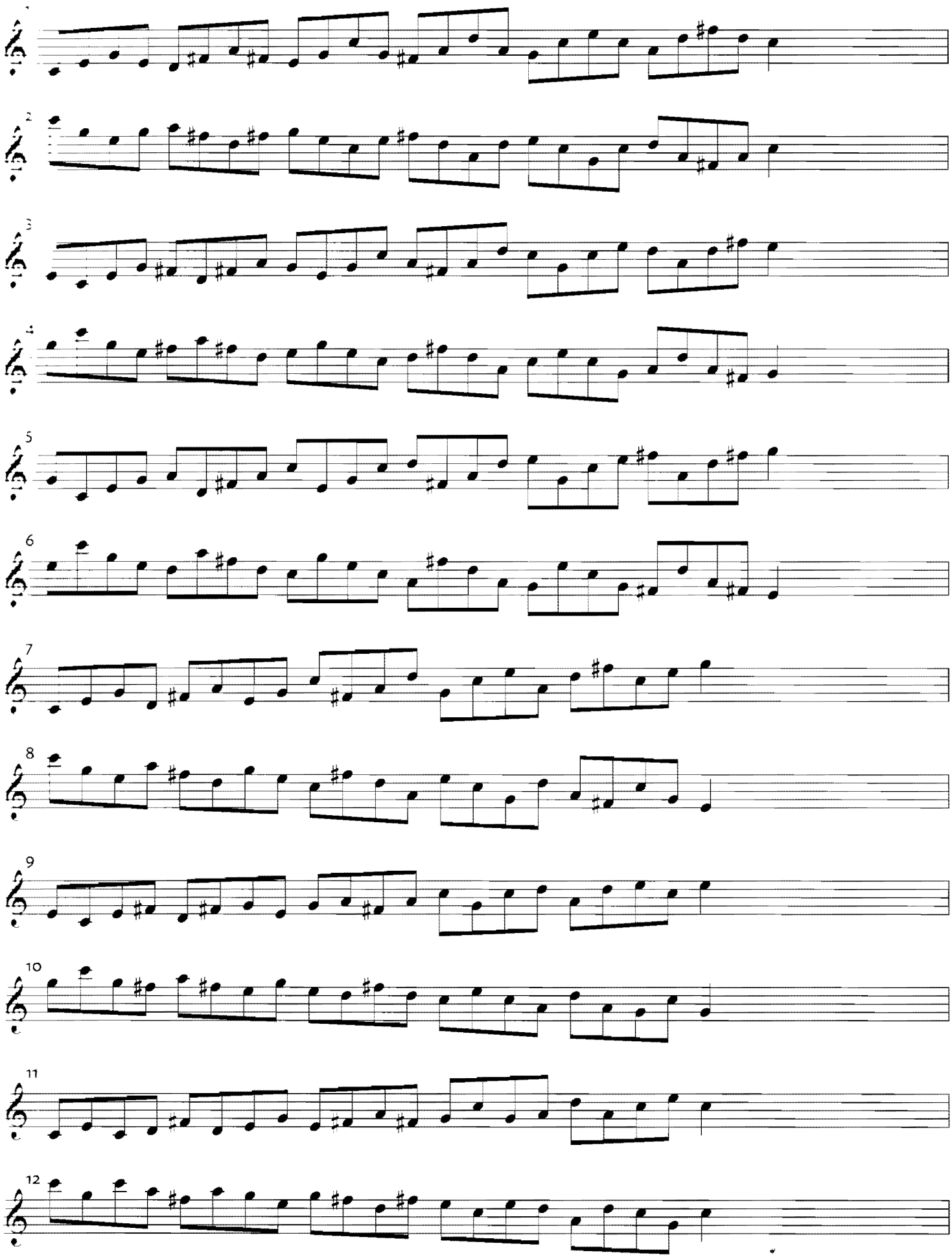
(Hexatonics 11–16 are covered in Chapter 11)

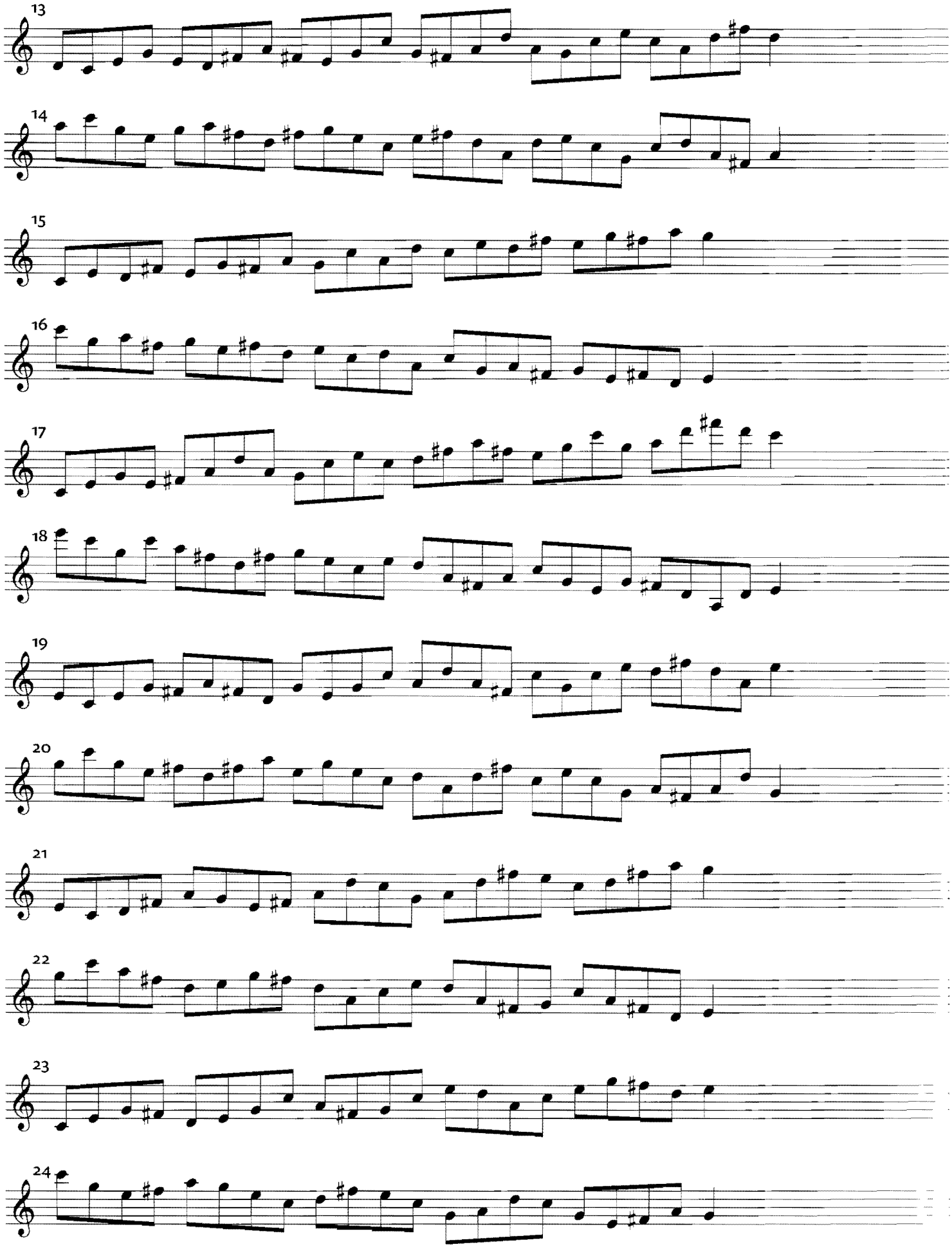
We will first consider the hexatonic "major over major a whole step apart," for example D/C. This hexatonic can be played over many different chords. It fits over CΔ7, C7, B$\flat\Delta$7$\sharp$5, D7sus, A–7, F$\sharp$7 altered, F$\sharp^{\varnothing}$, E$^{\circ}$ natural 9, GΔ sus4 and G–Δ7.

What follows is a list of different melodies derived from this hexatonic scale. Rather than practice all of them, select a few, and play them in all keys in order to gain flexibility with these hexatonics.

There are 12 melodies selected from the list and transposed to all keys. Choosing just a few of these melodies and playing them in all keys is more beneficial than trying play too many and not really getting them down.

D. C

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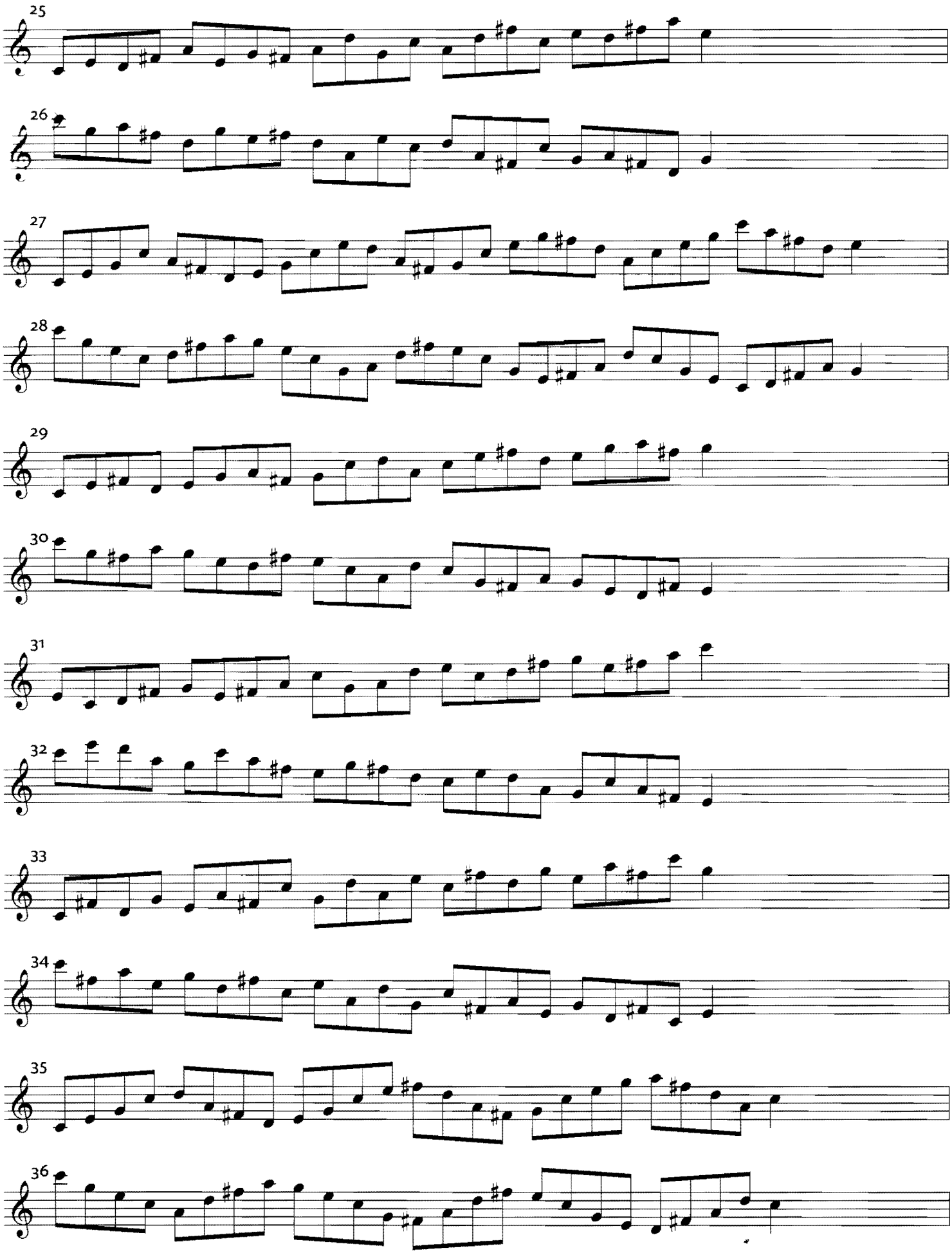
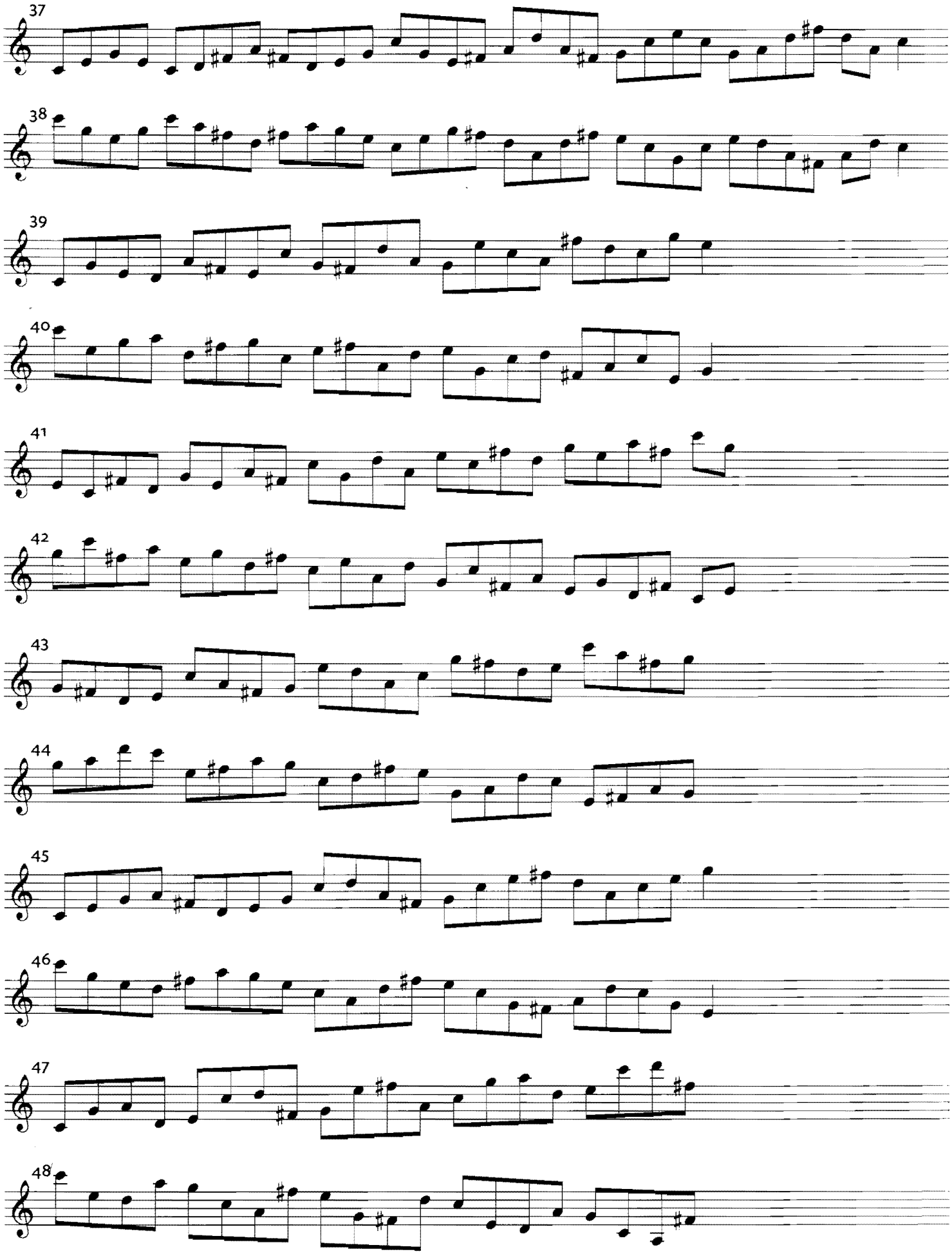
D/C

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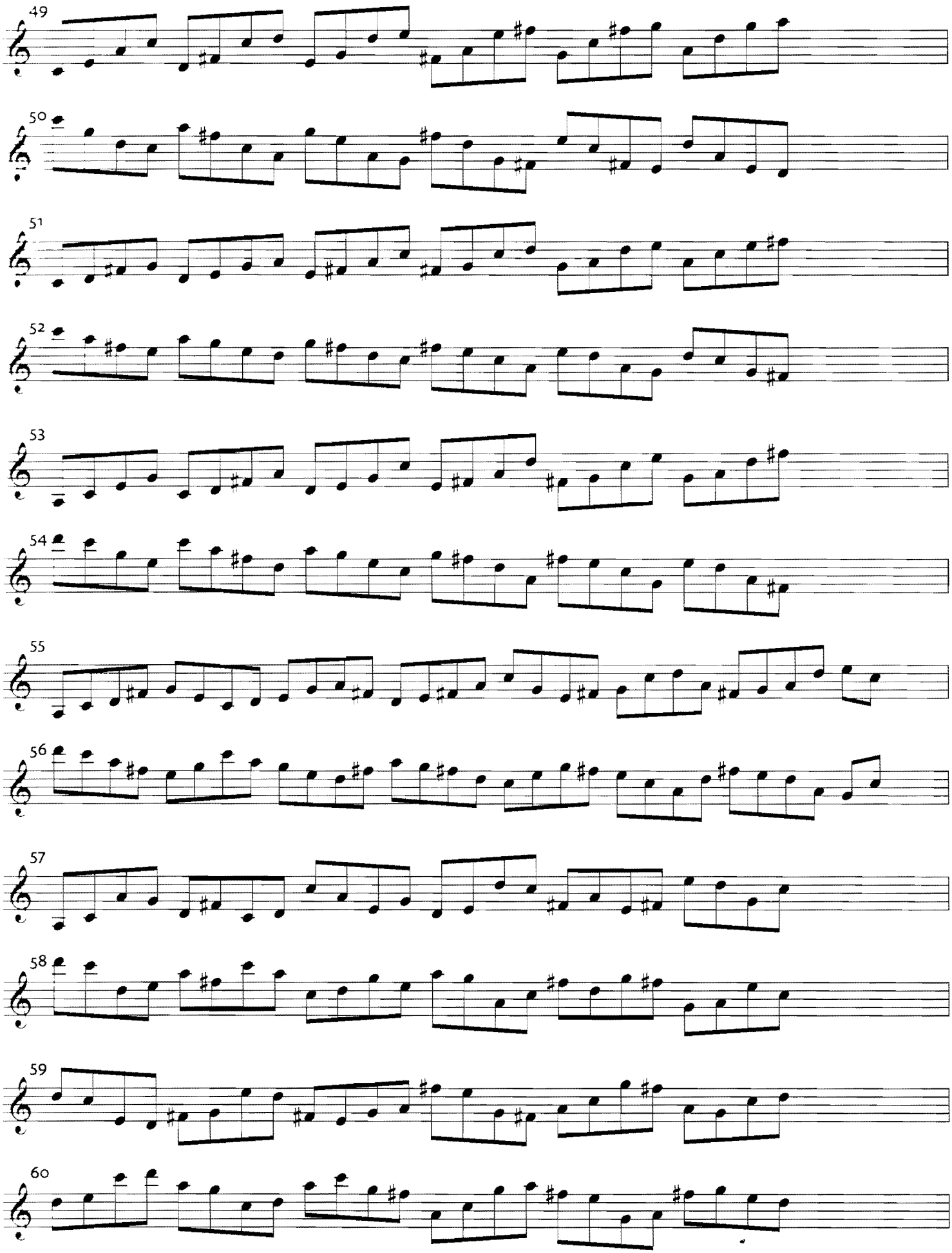
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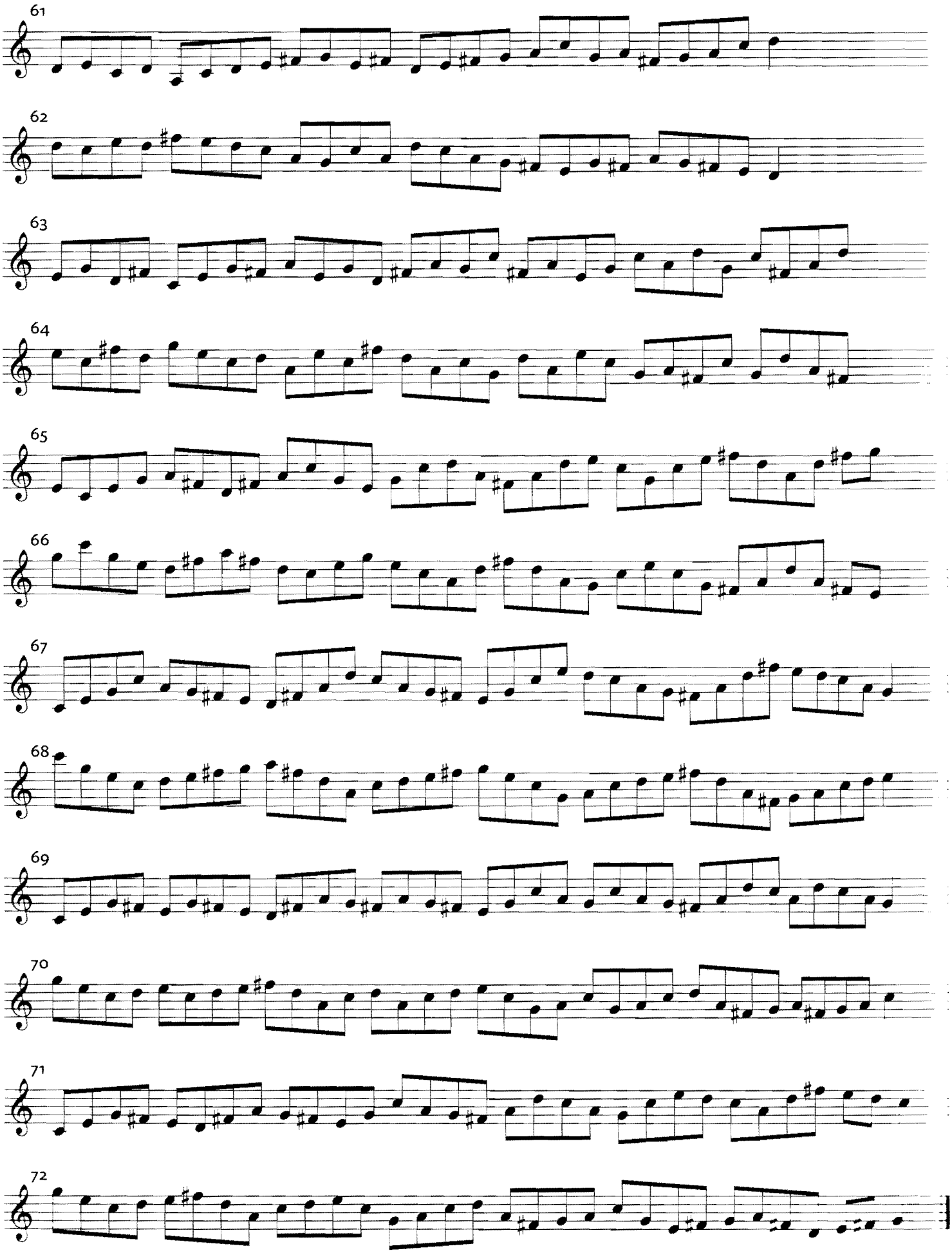
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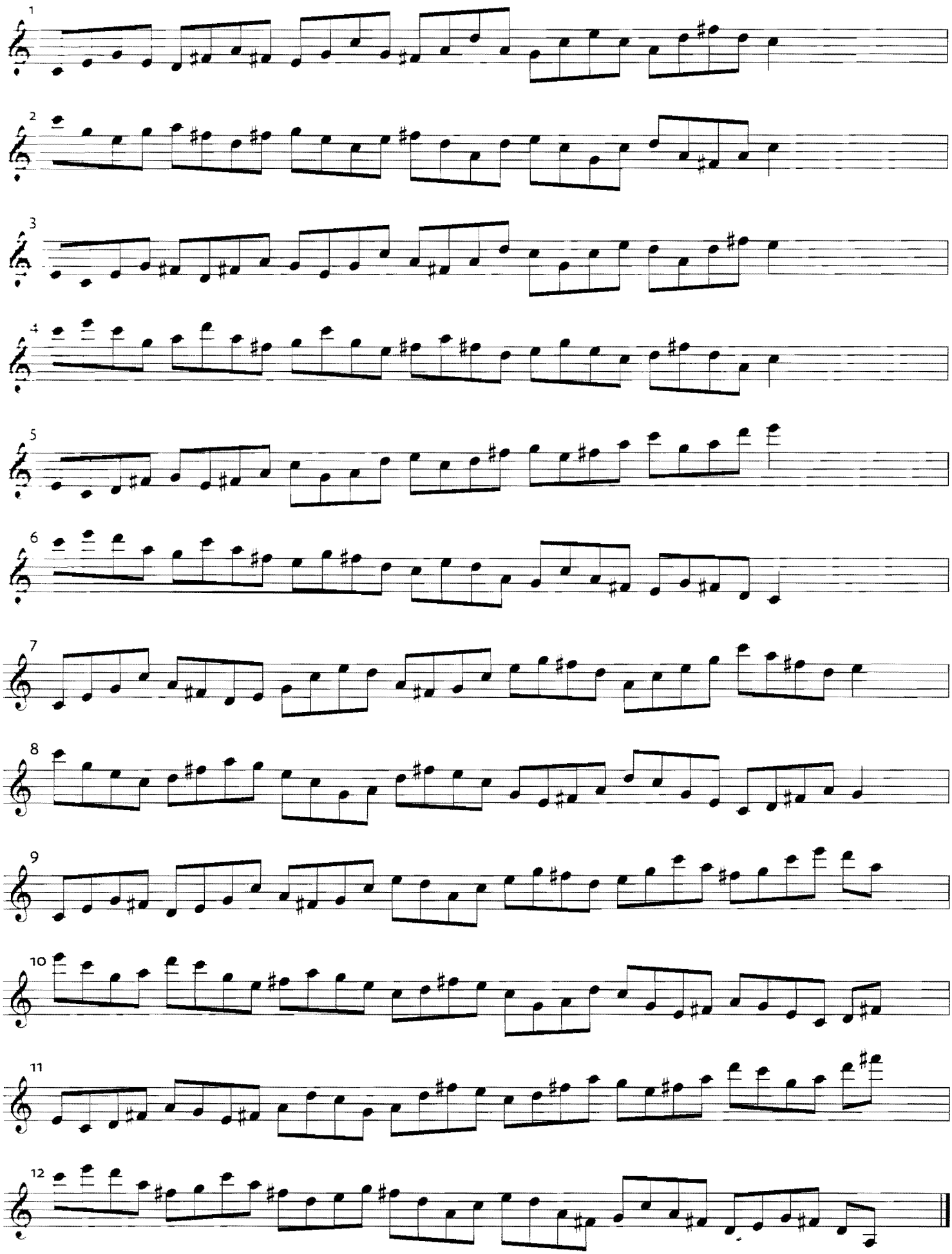
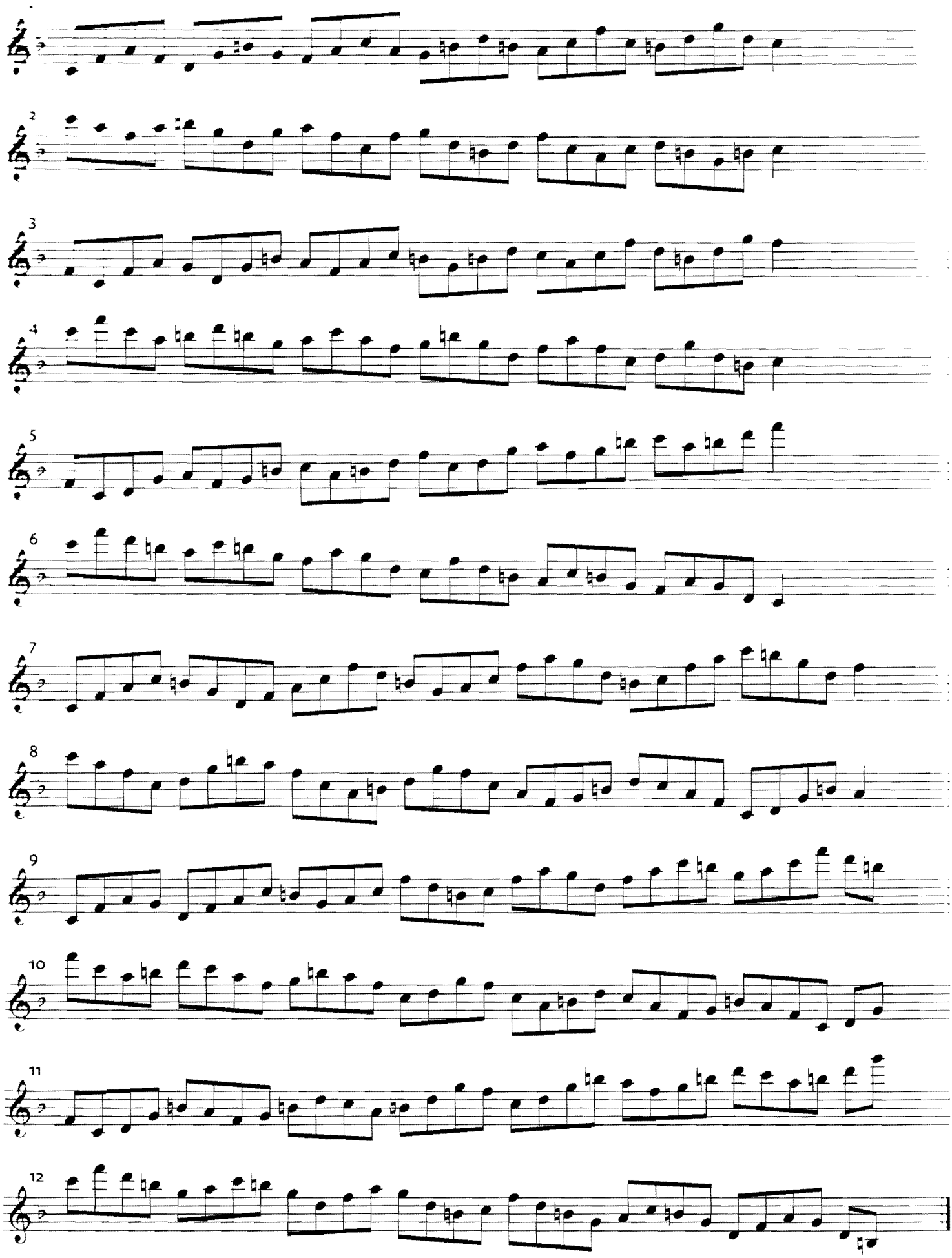
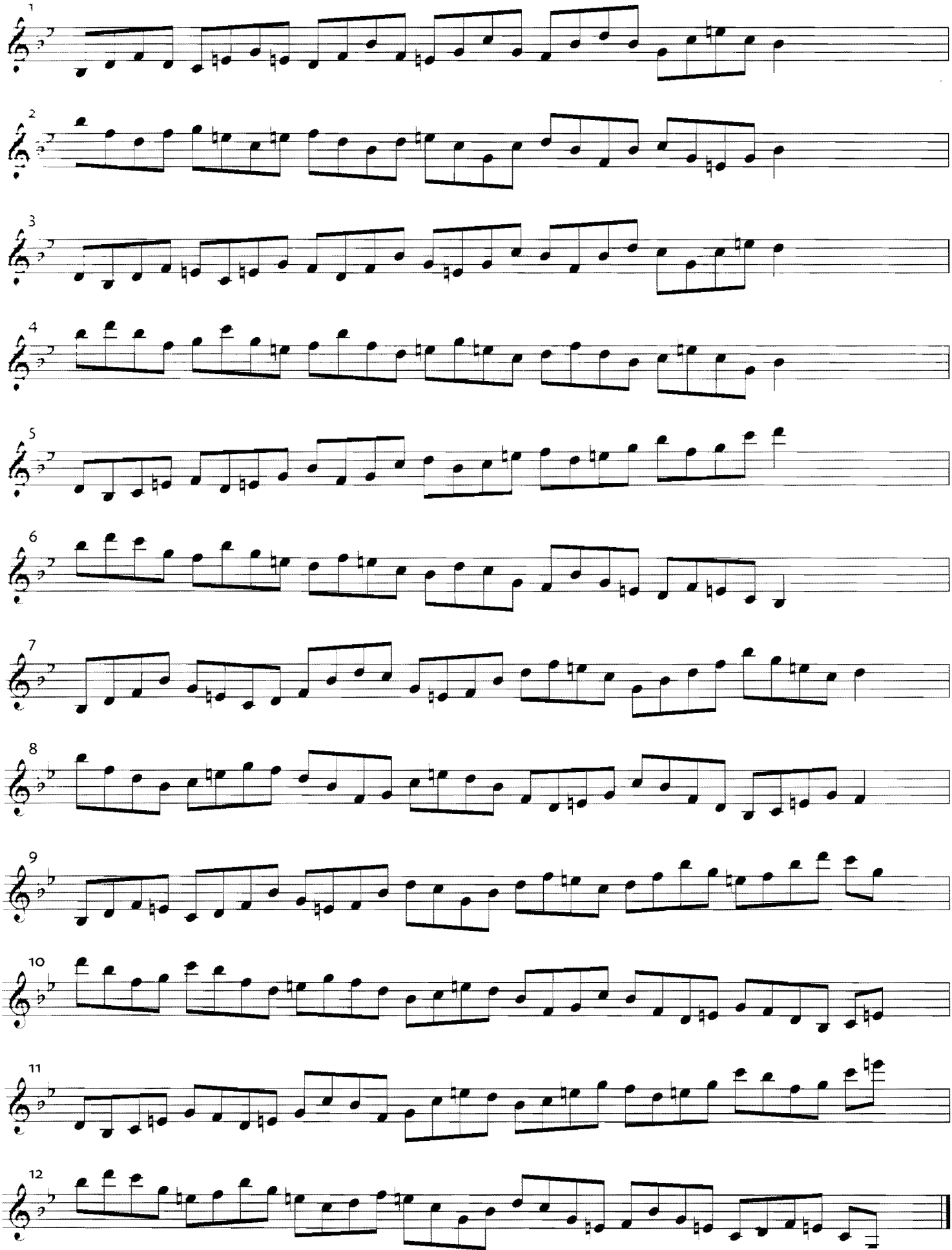
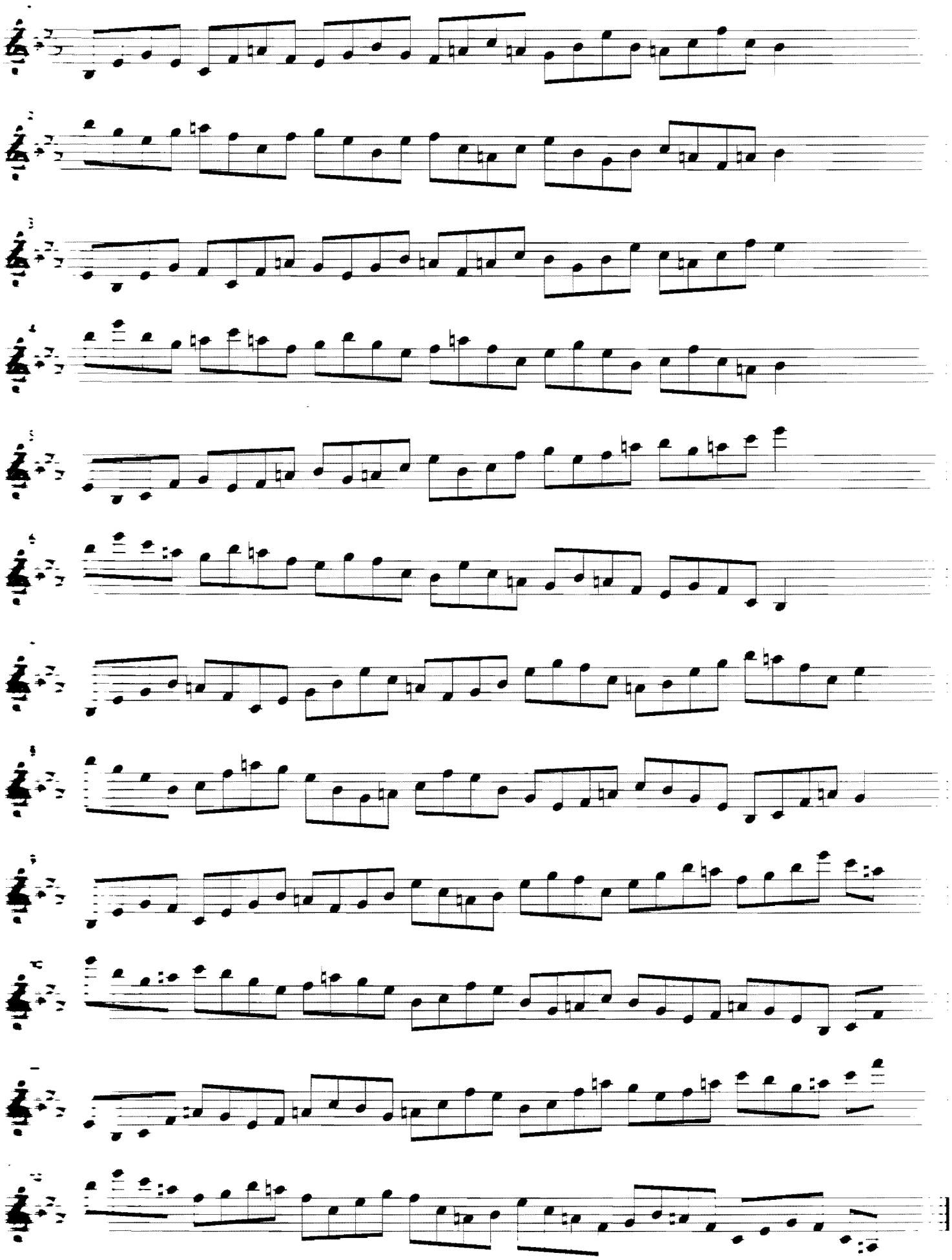
D/C

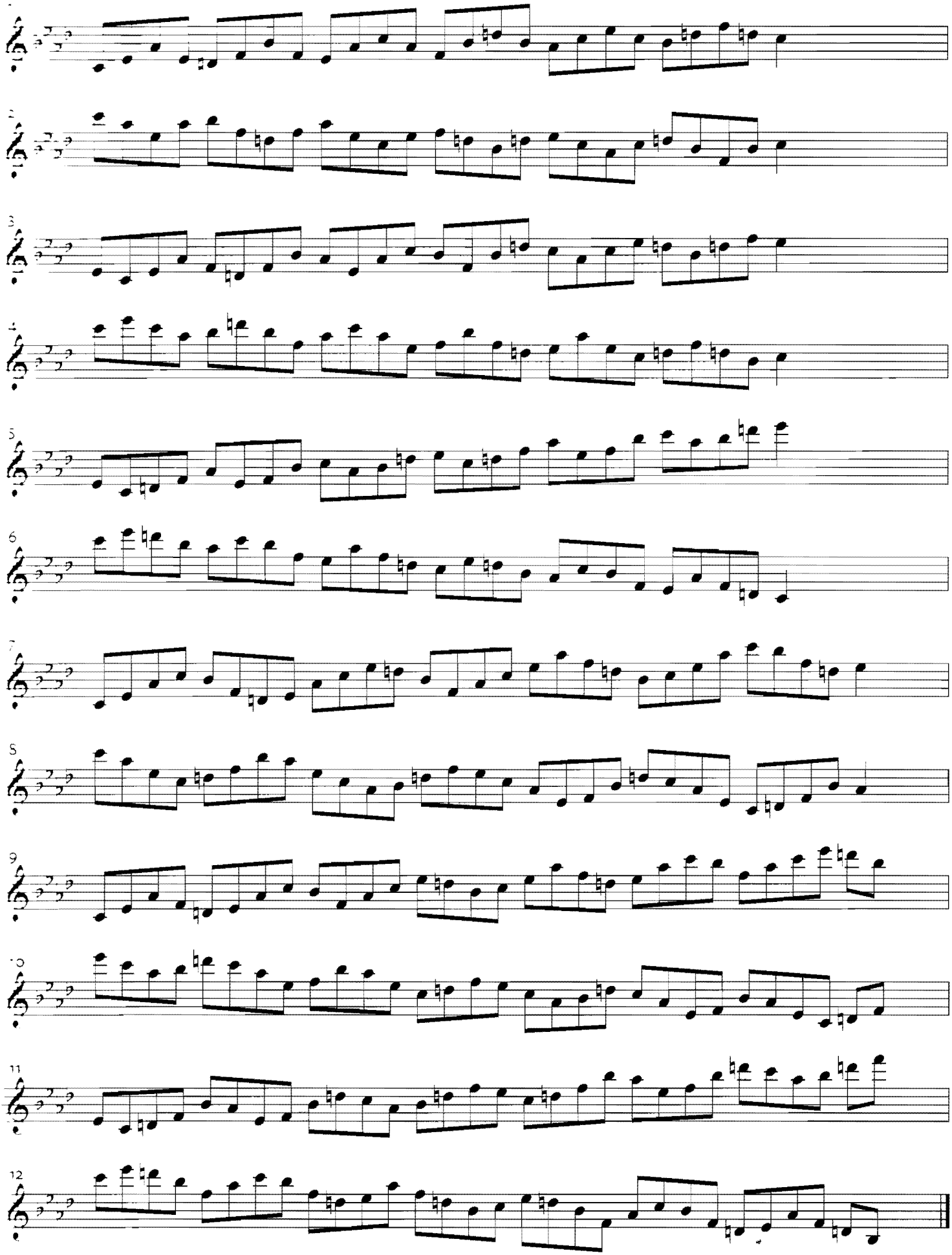


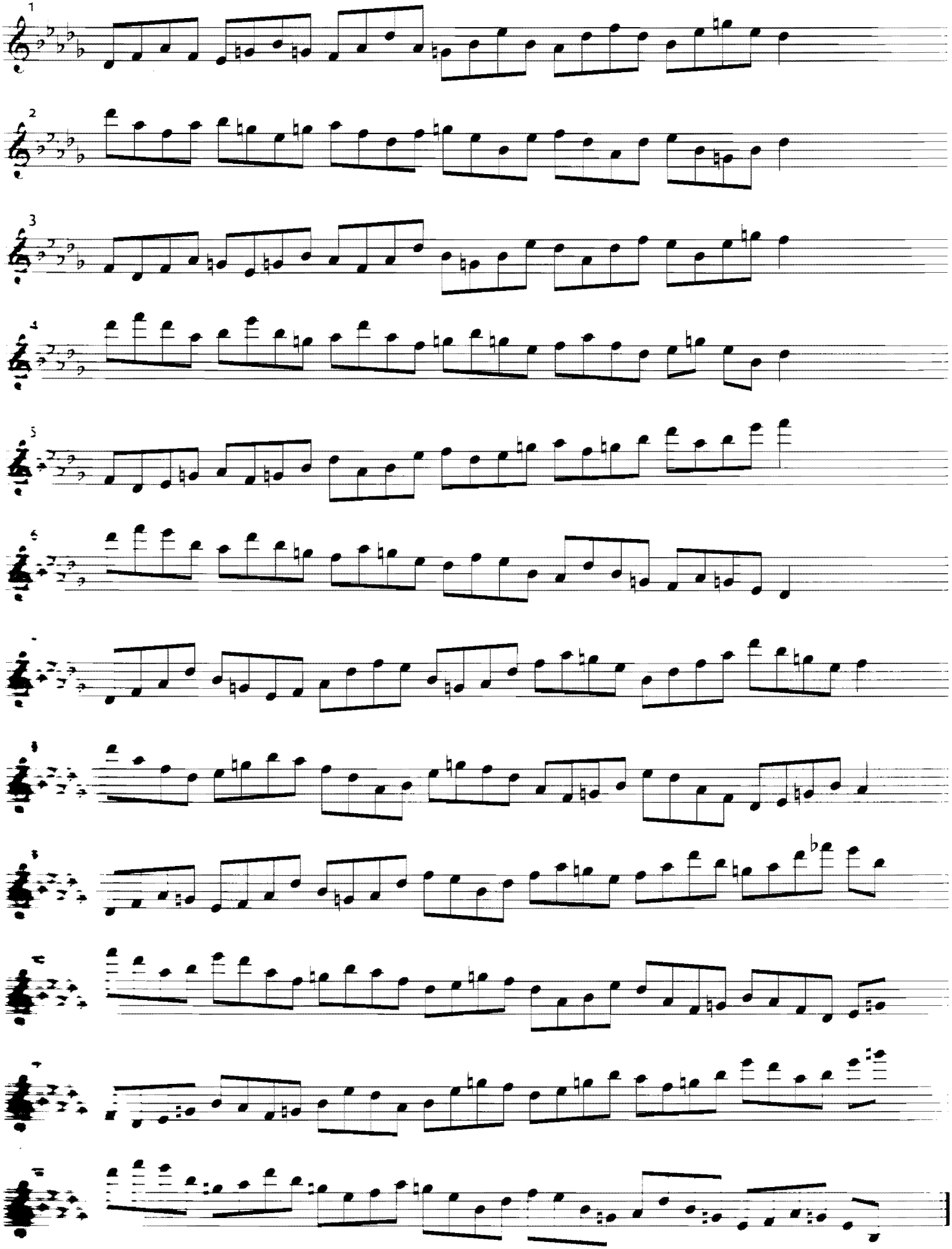


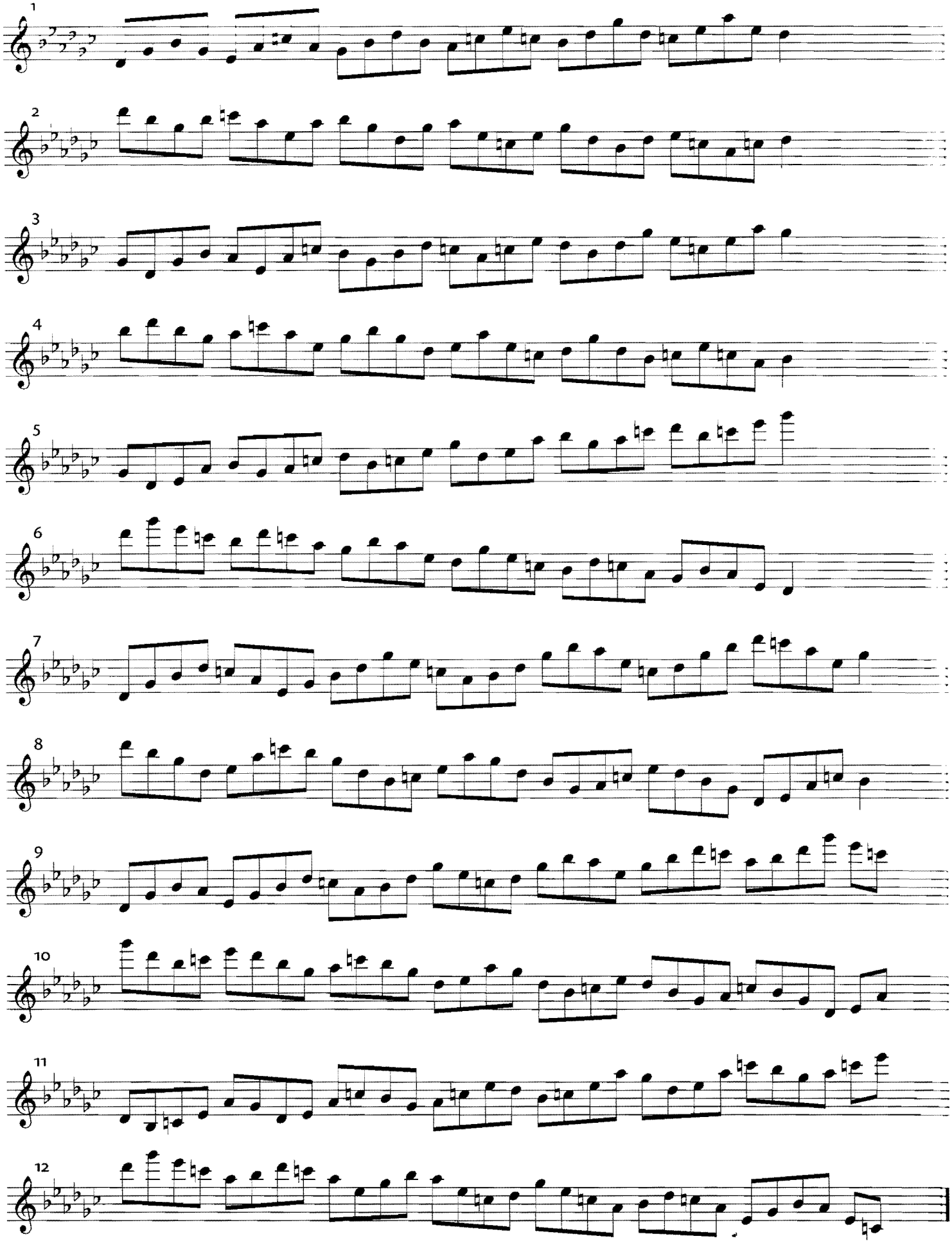
C/B♭







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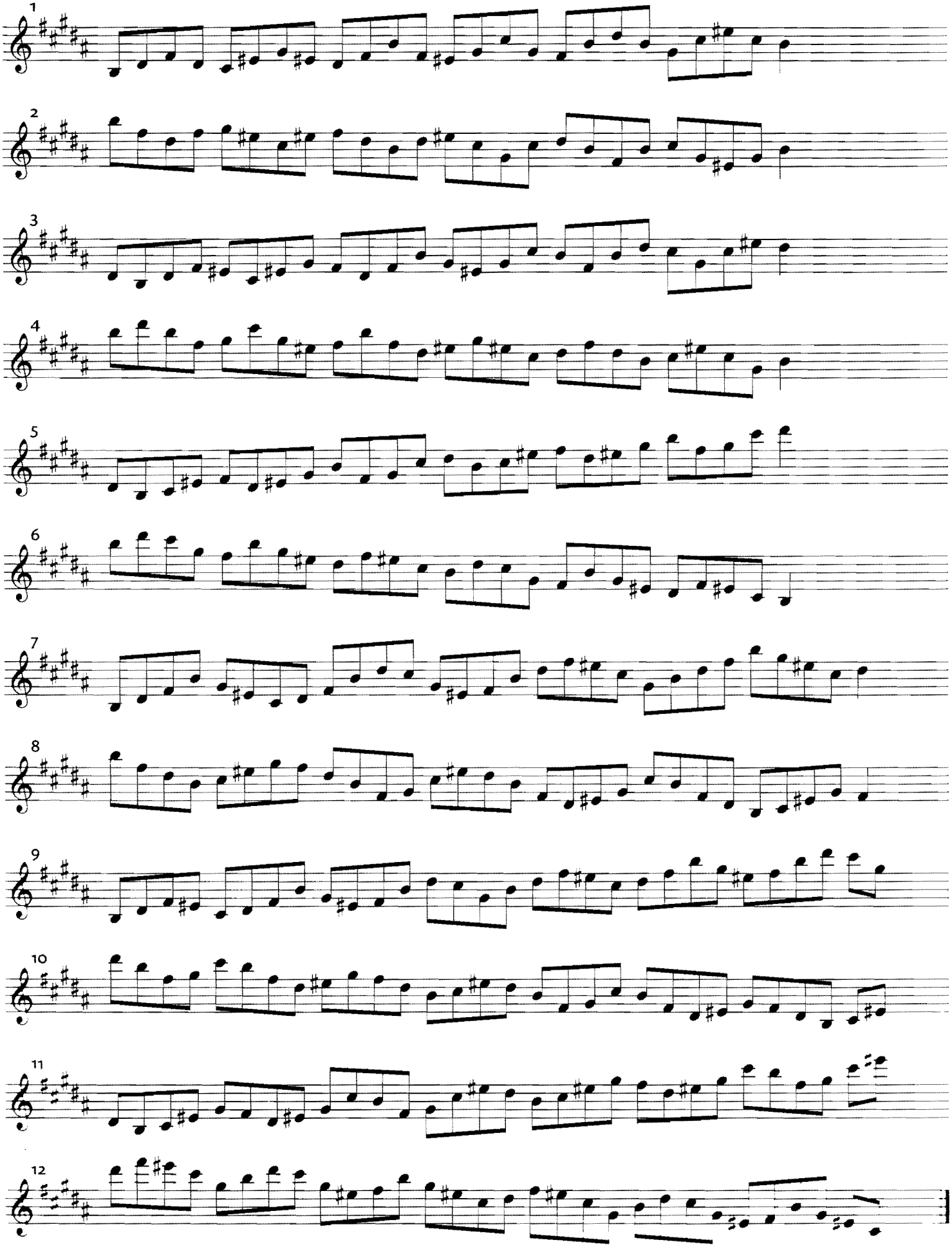
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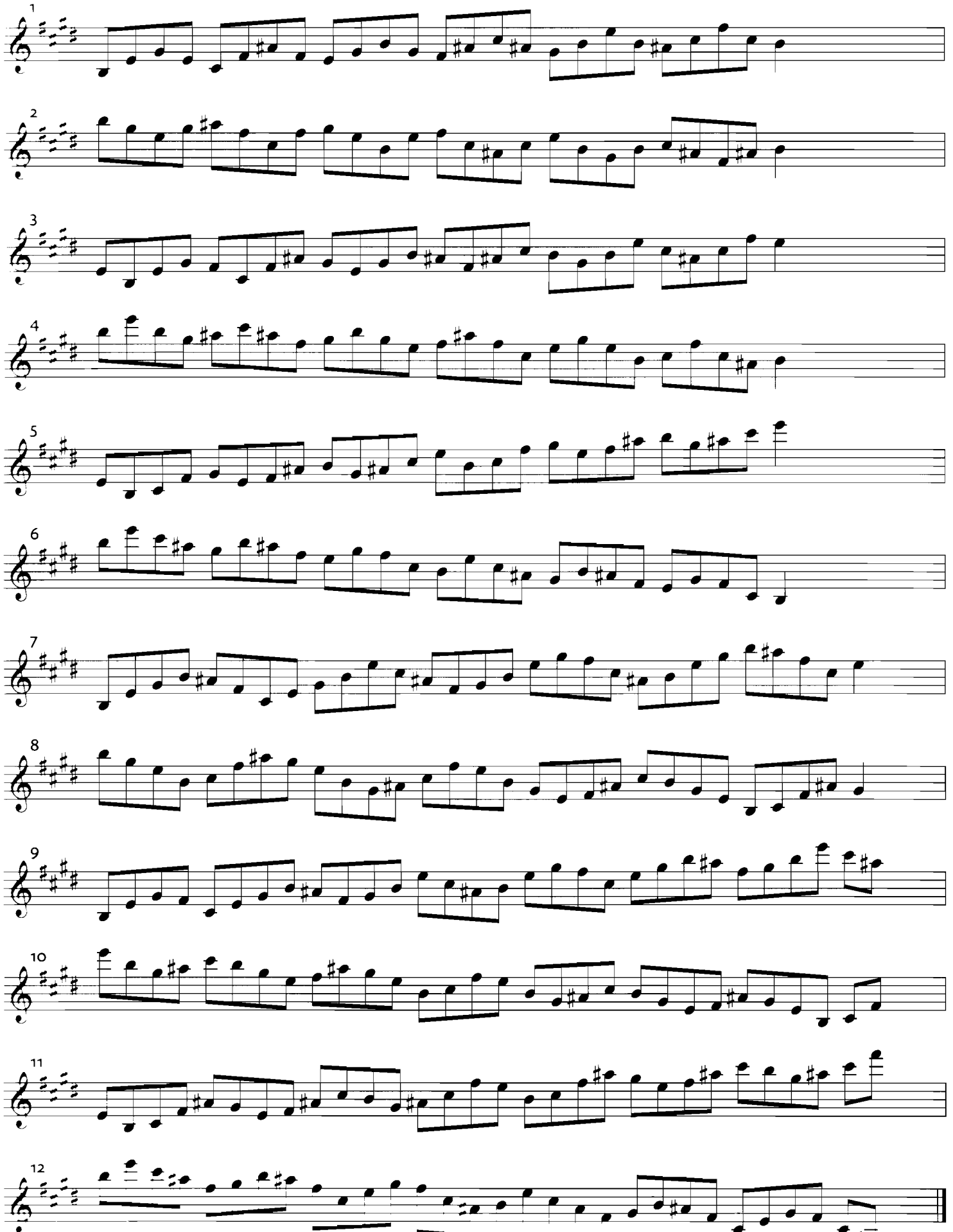
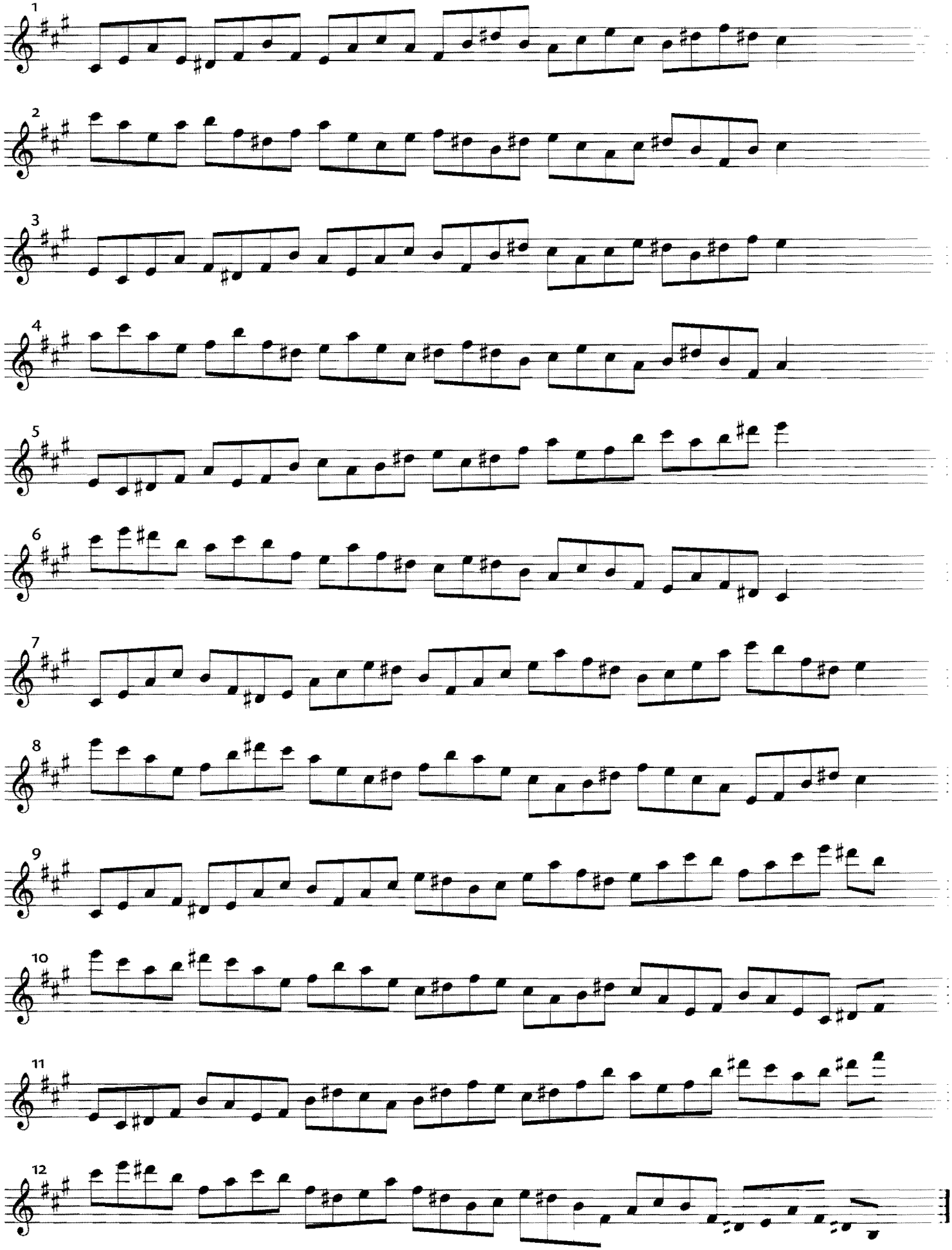
F♯/E

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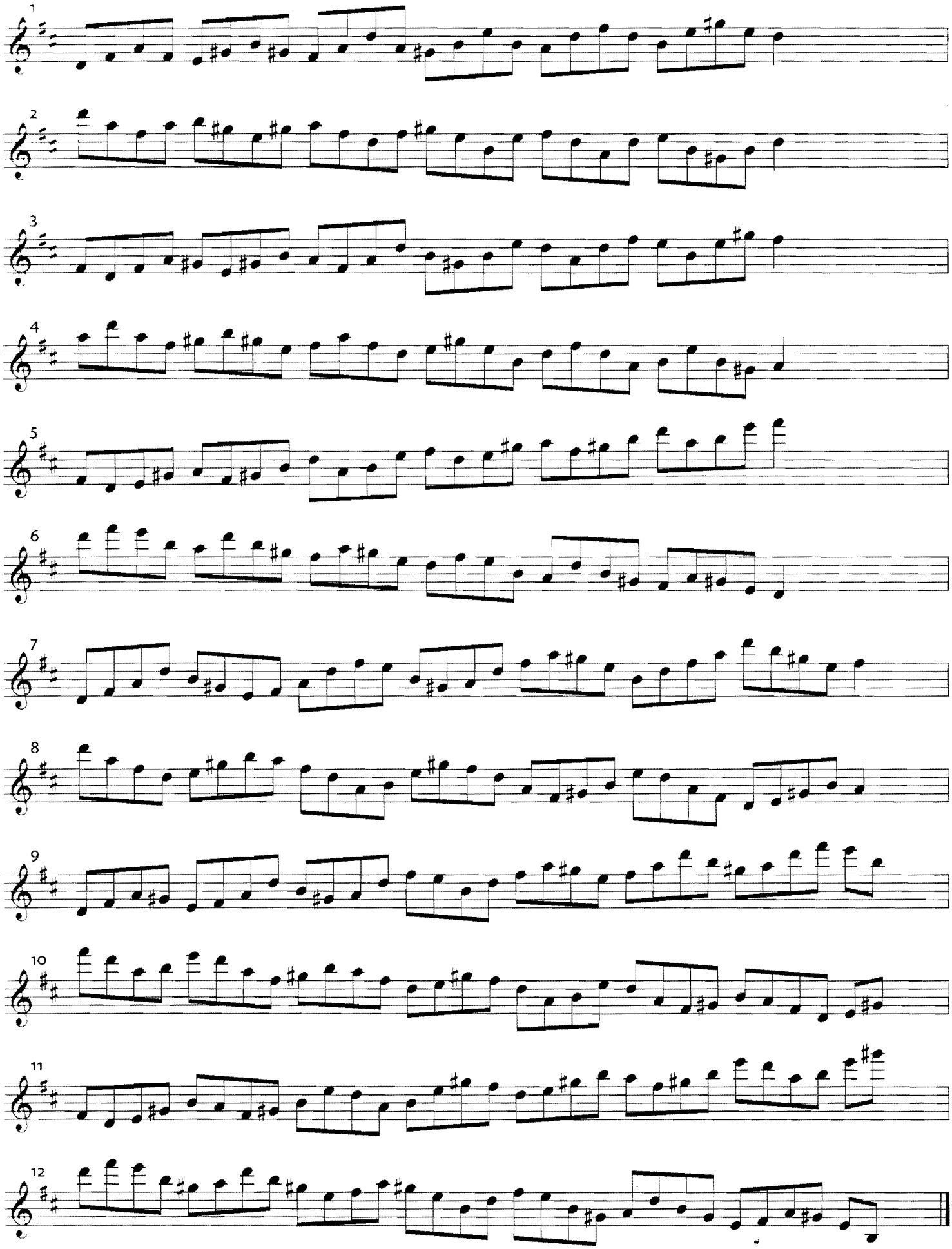
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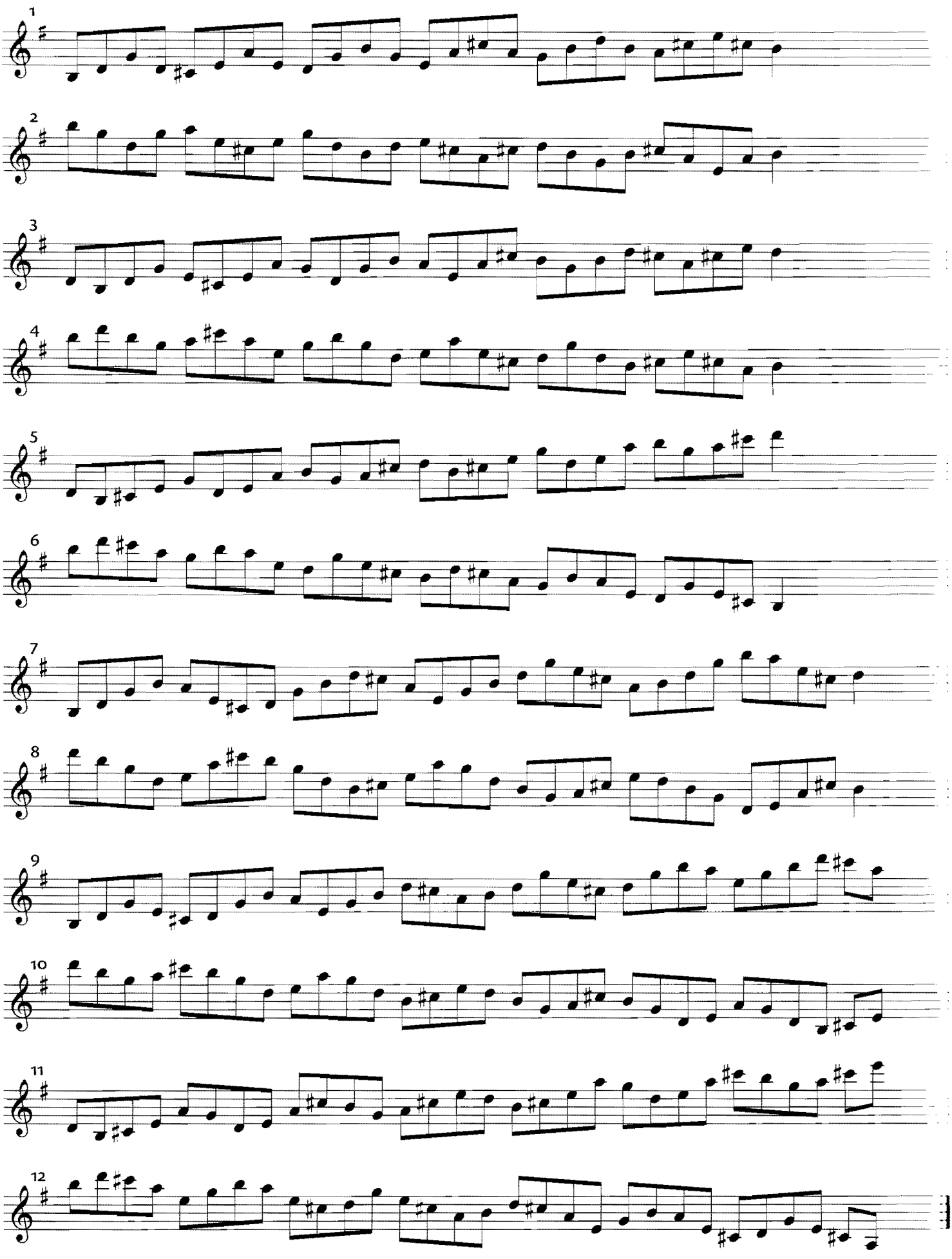
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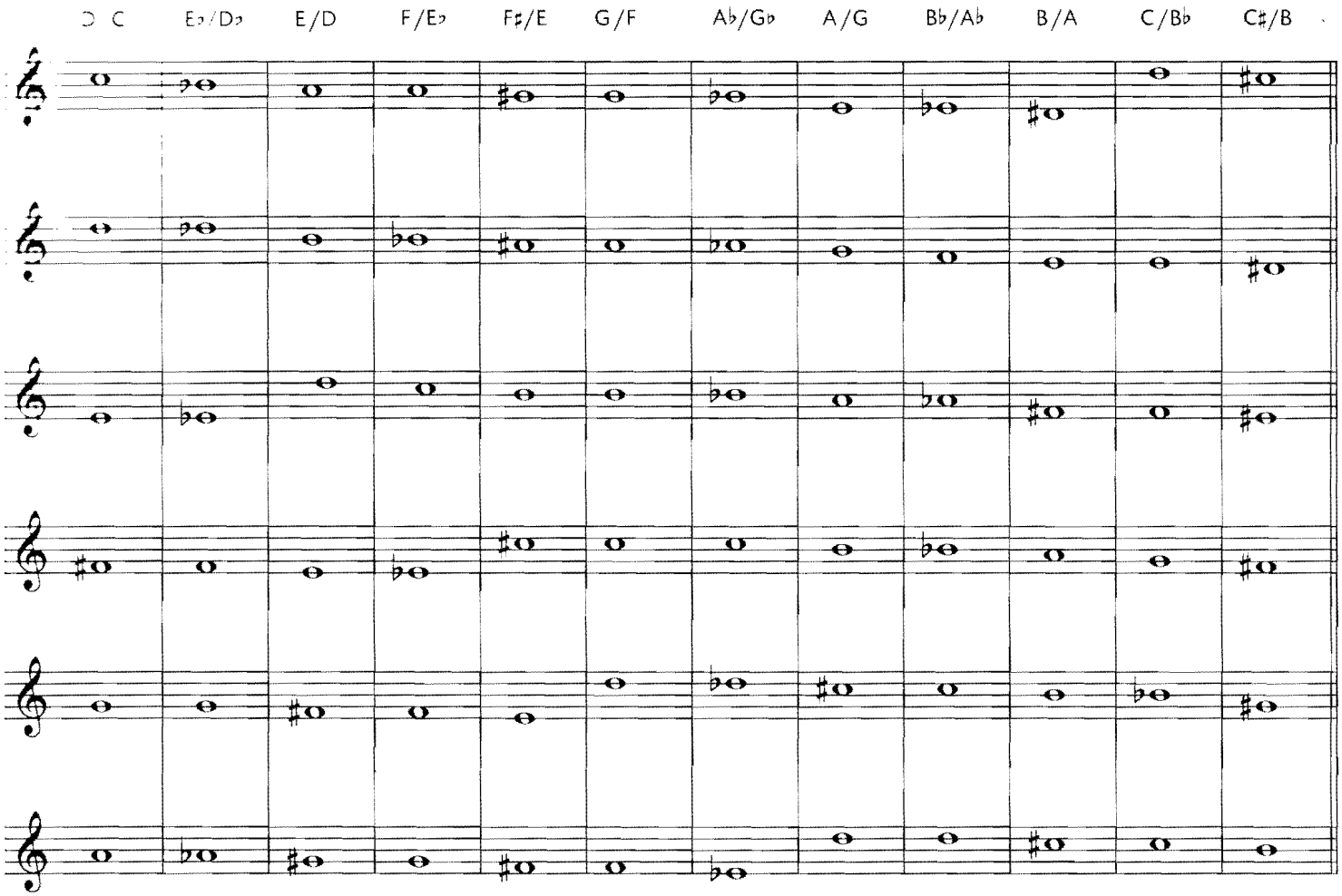
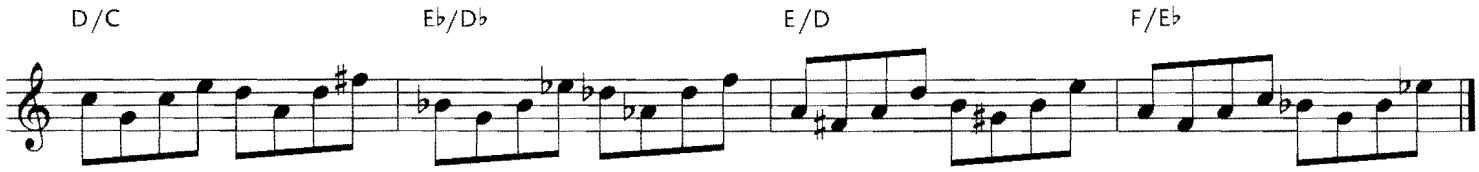
DESCENDING GRID: D/C

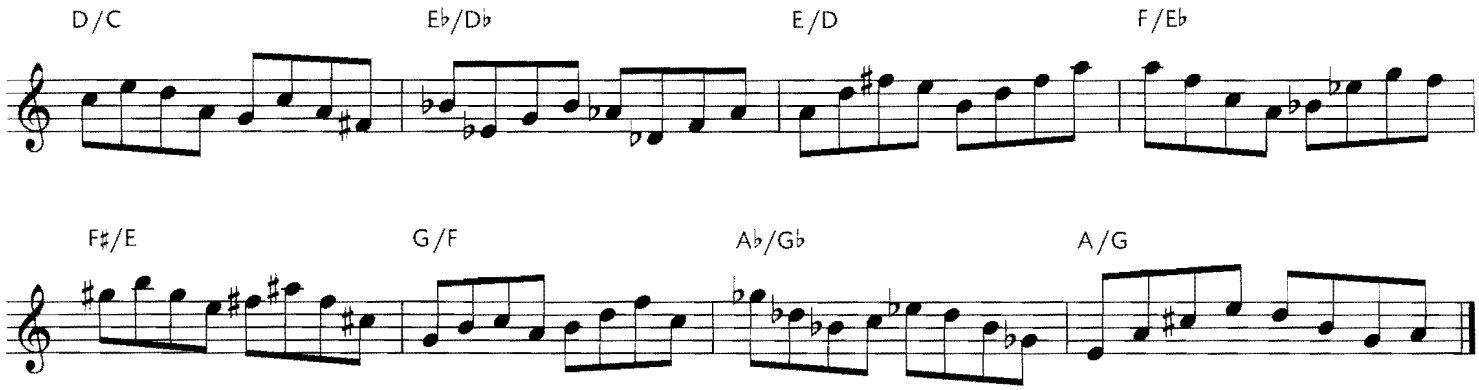
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



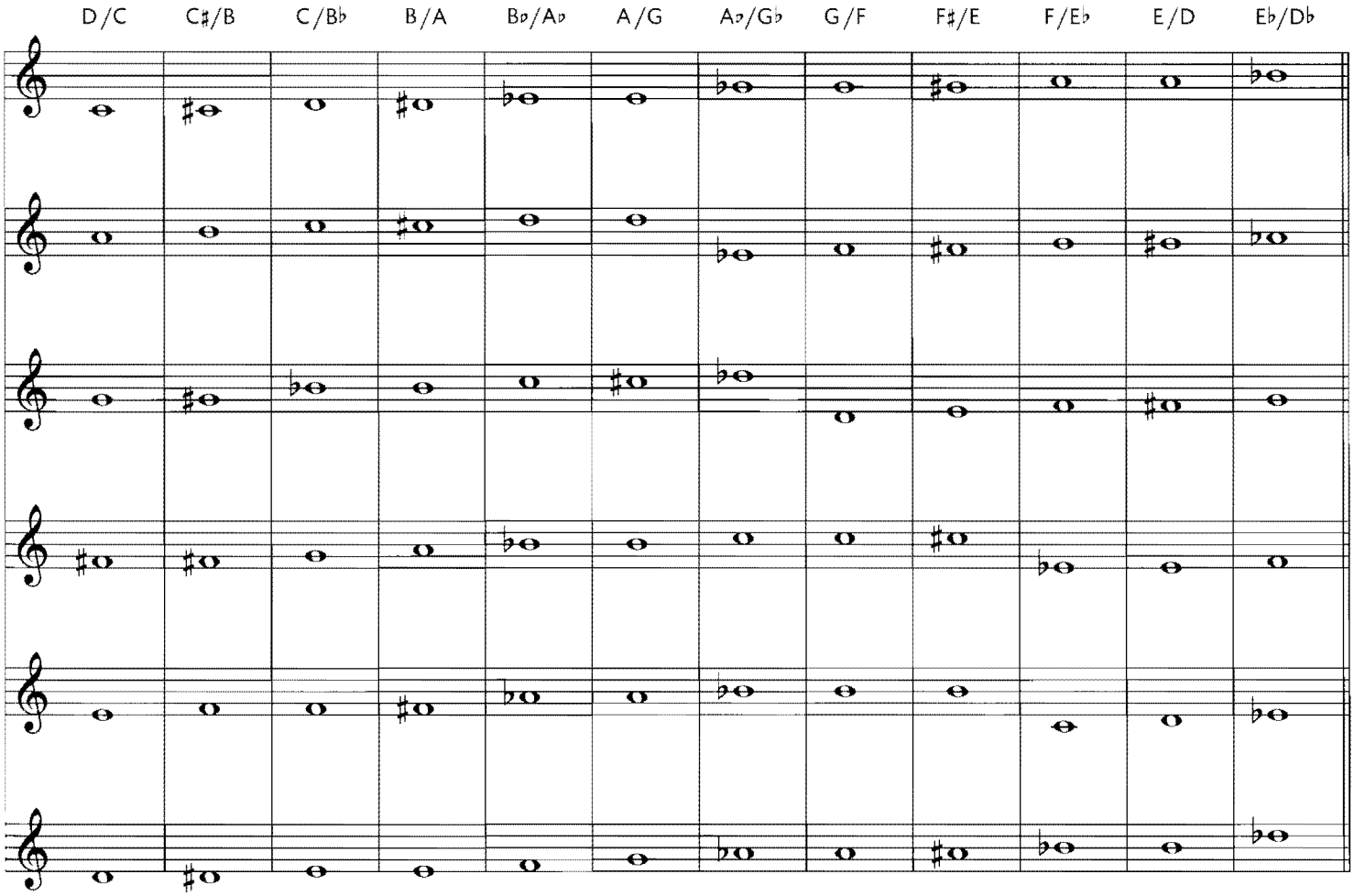
EXAMPLE using different melodic phrases from each starting note of the grid.



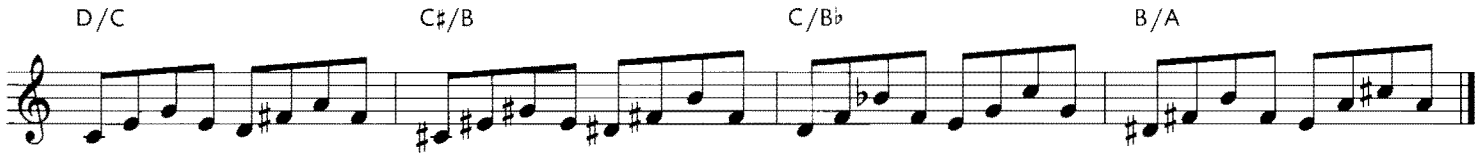
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: D/C

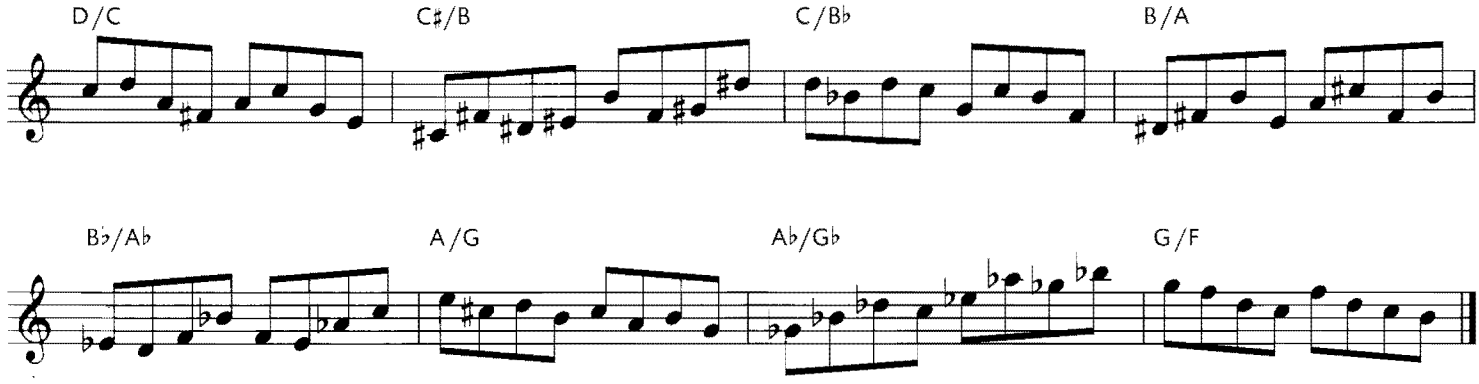
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.



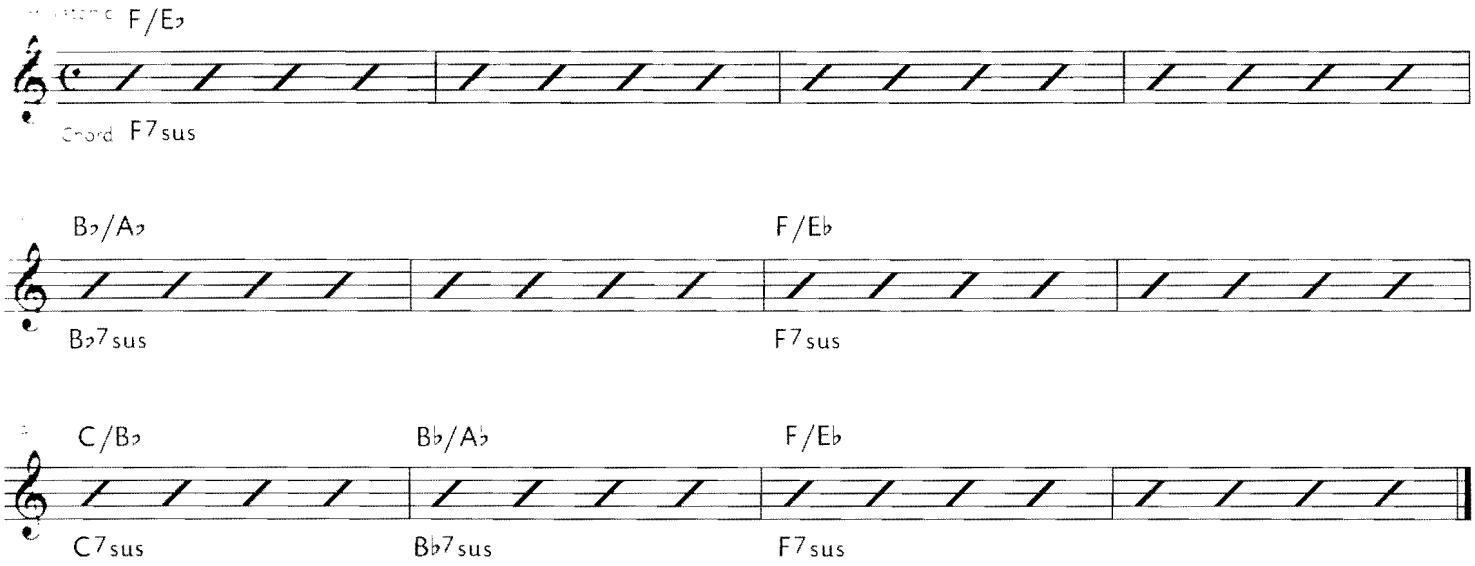
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

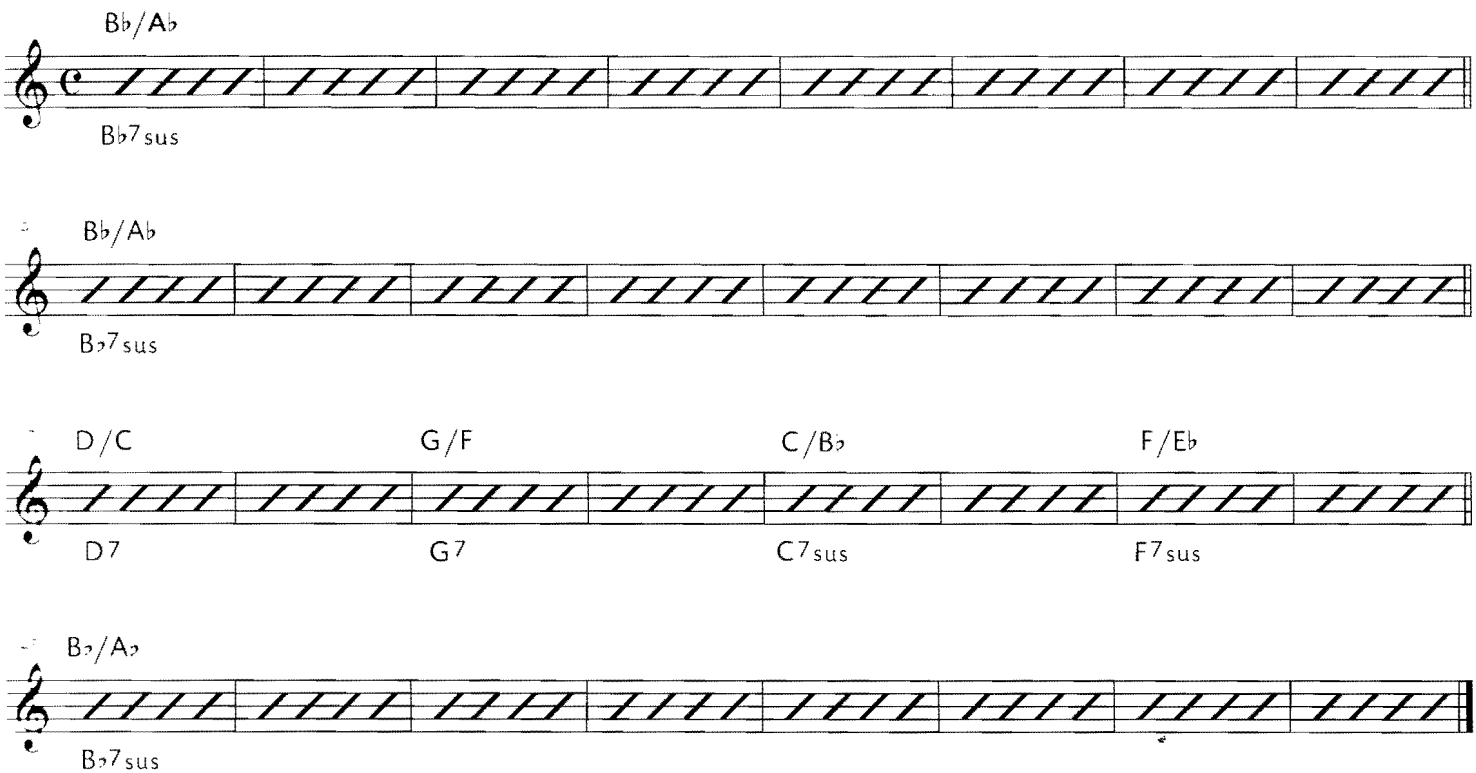
Try using this hexatonic on tunes 1, 2 and 3.

The hexatonic to play is written above the bar with the chord symbol below. Note that sometimes the hexatonic includes an avoid note. For example, when playing D/C hexatonic on a D7 chord, the fifth of the C triad, which is "G", is the natural 11 of the chord. Natural 11 on a dominant chord is an avoid note but it sounds fine when used in passing. The motion defines the context.

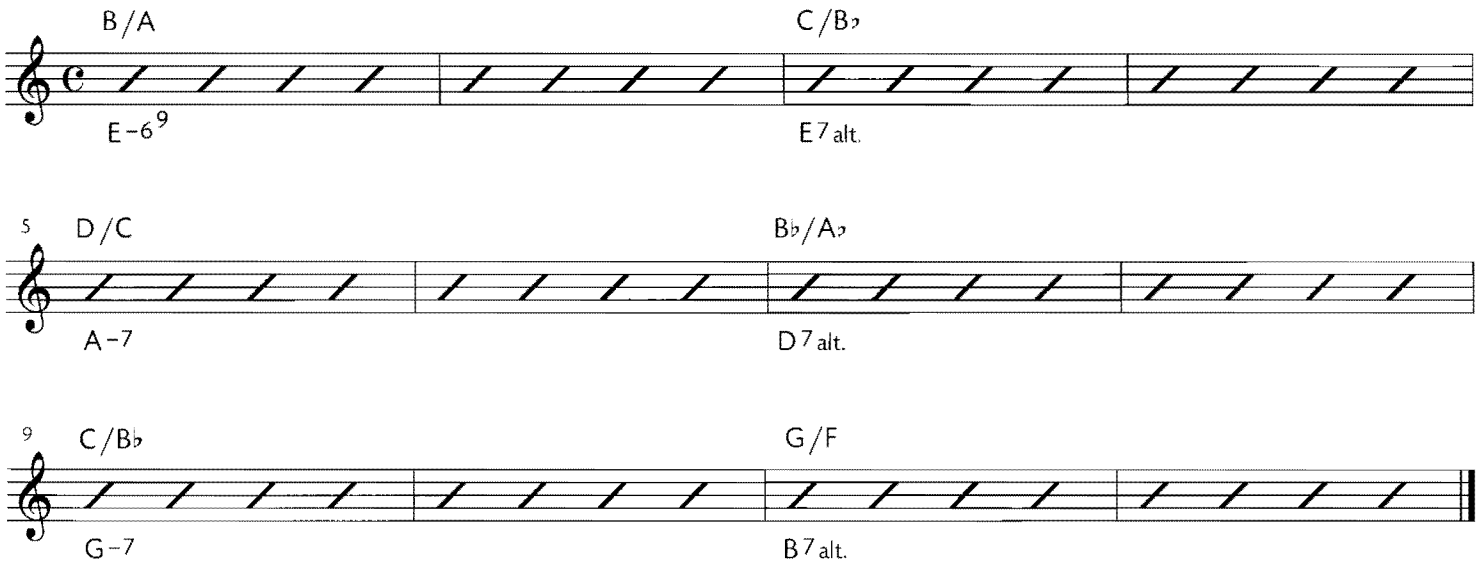
TUNE 1 (CD TRACKS 3 & 4) | C



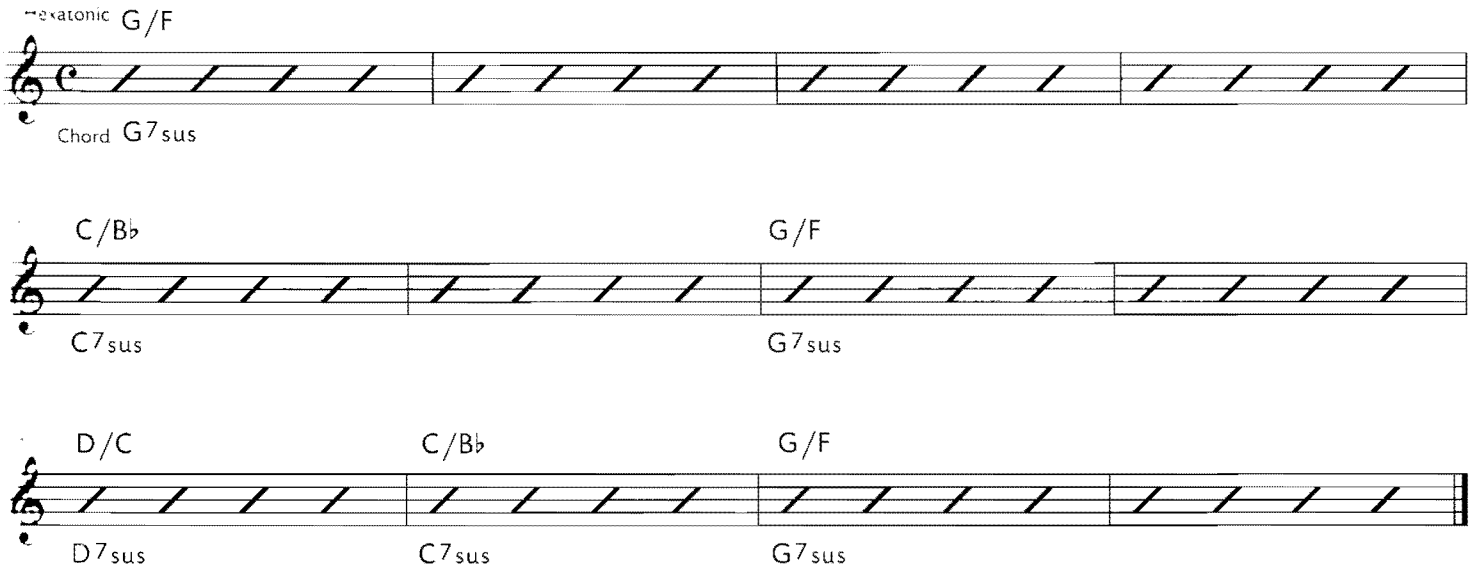
TUNE 2 (CD TRACKS 5 & 6) | C



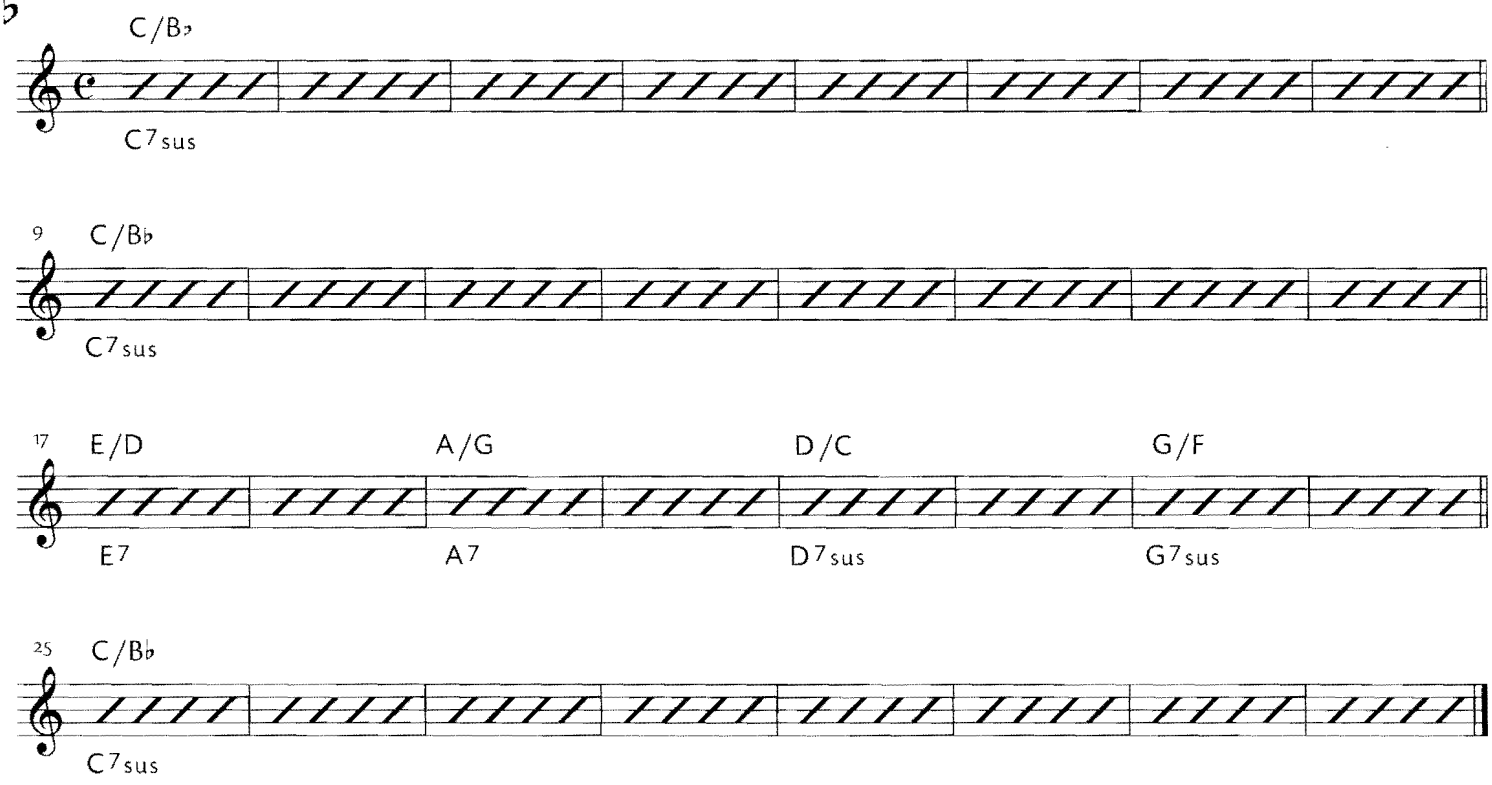
TUNE 3 (CD TRACK 7) | C



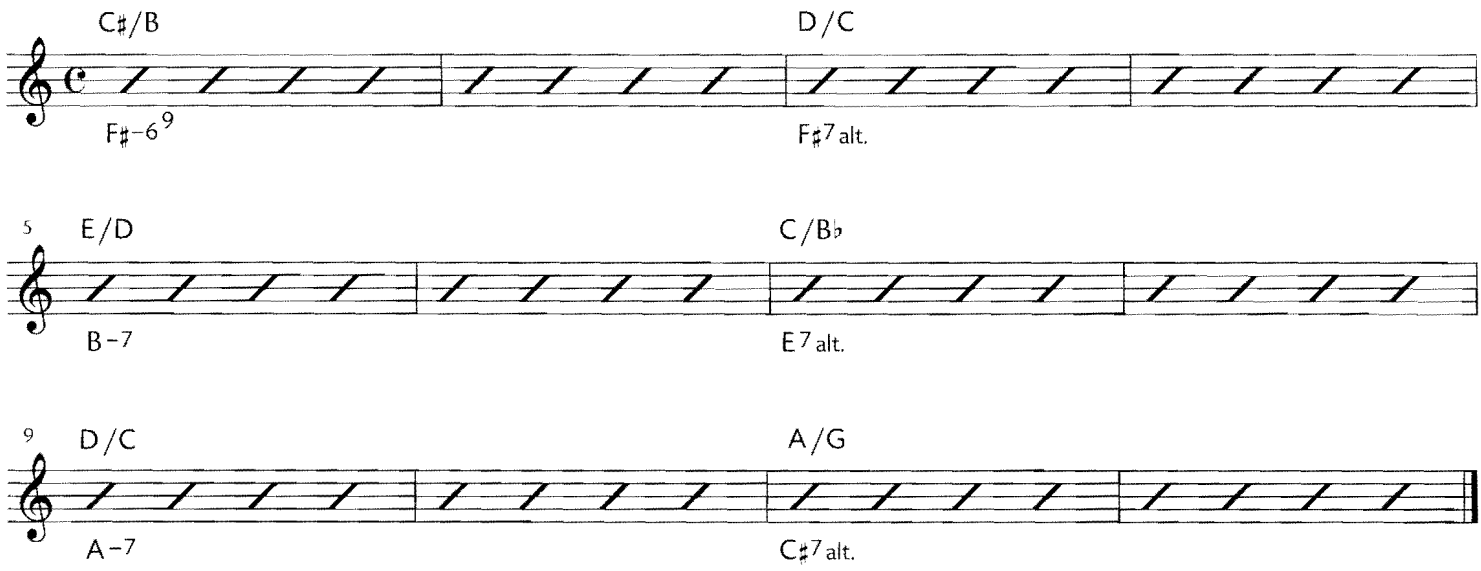
TUNE 1 (CD TRACKS 3 & 4) | B♭



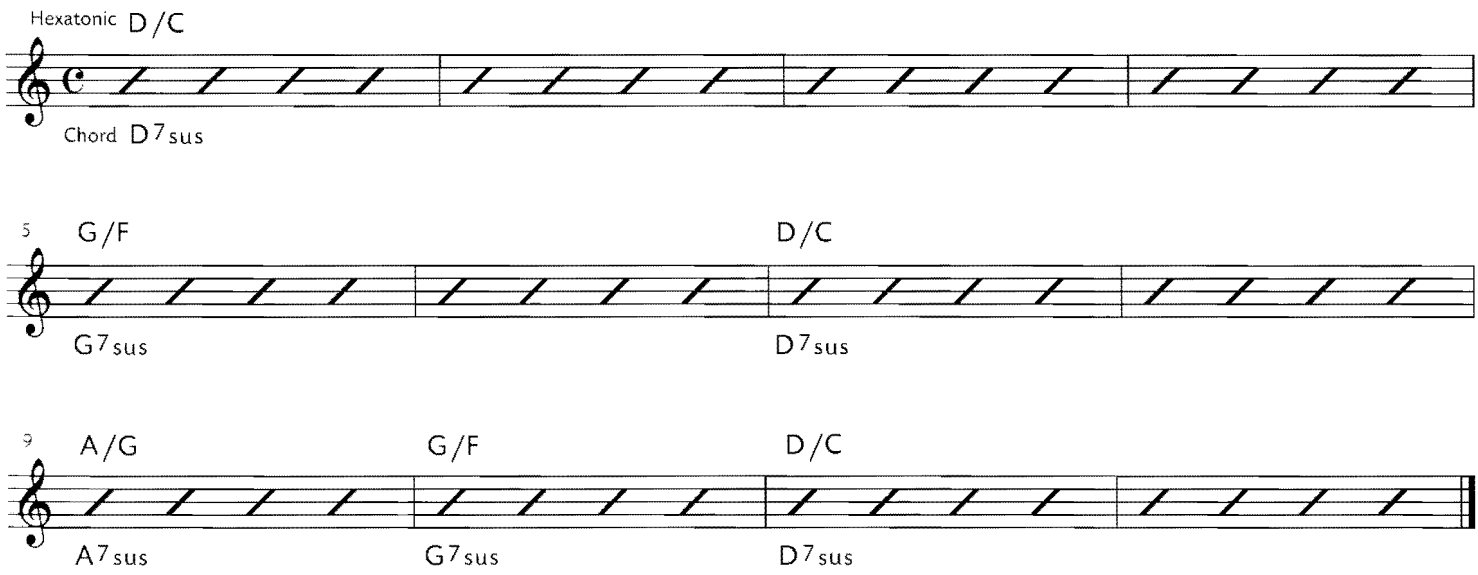
TUNE 2 (CD TRACKS 5 & 6) | B♭



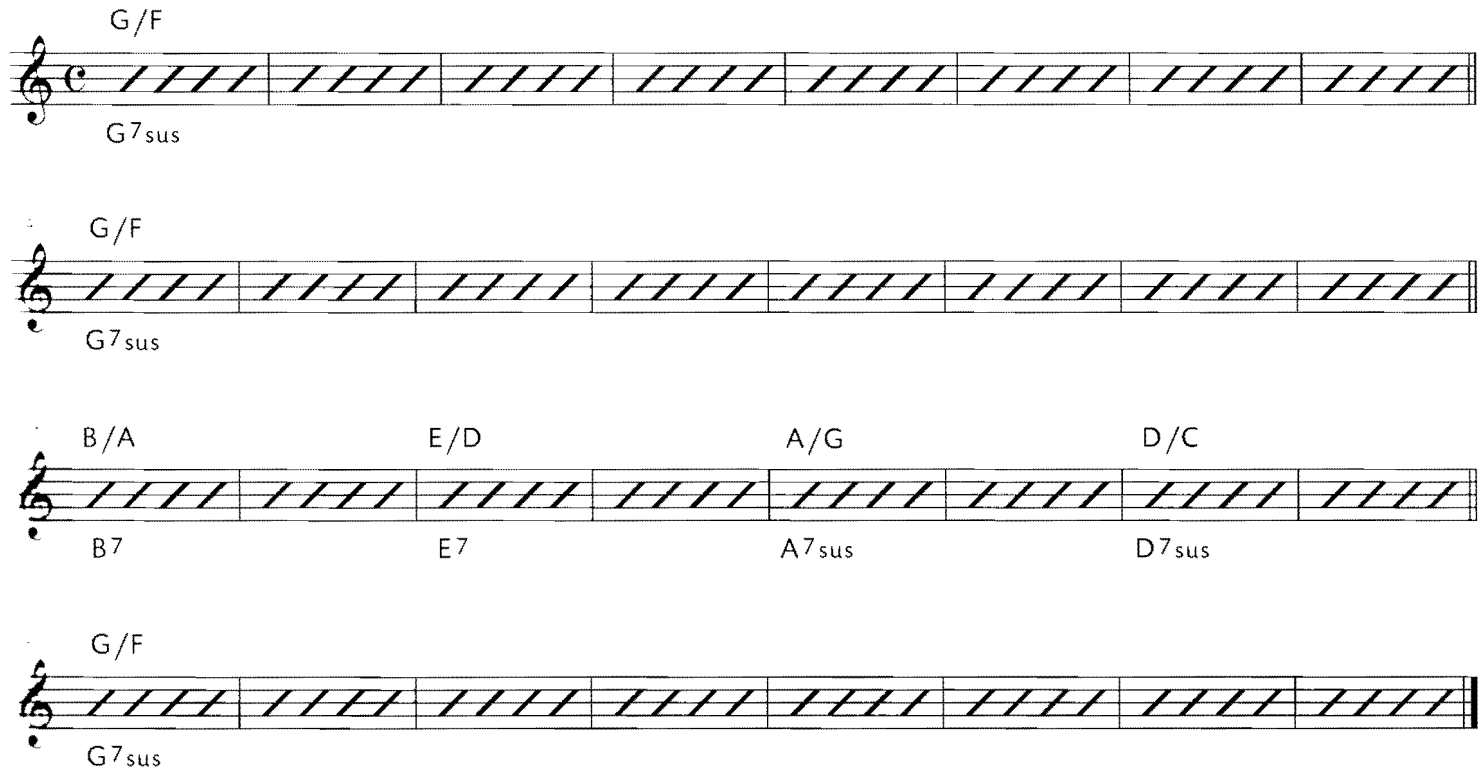
TUNE 3 (CD TRACK 7) | B♭



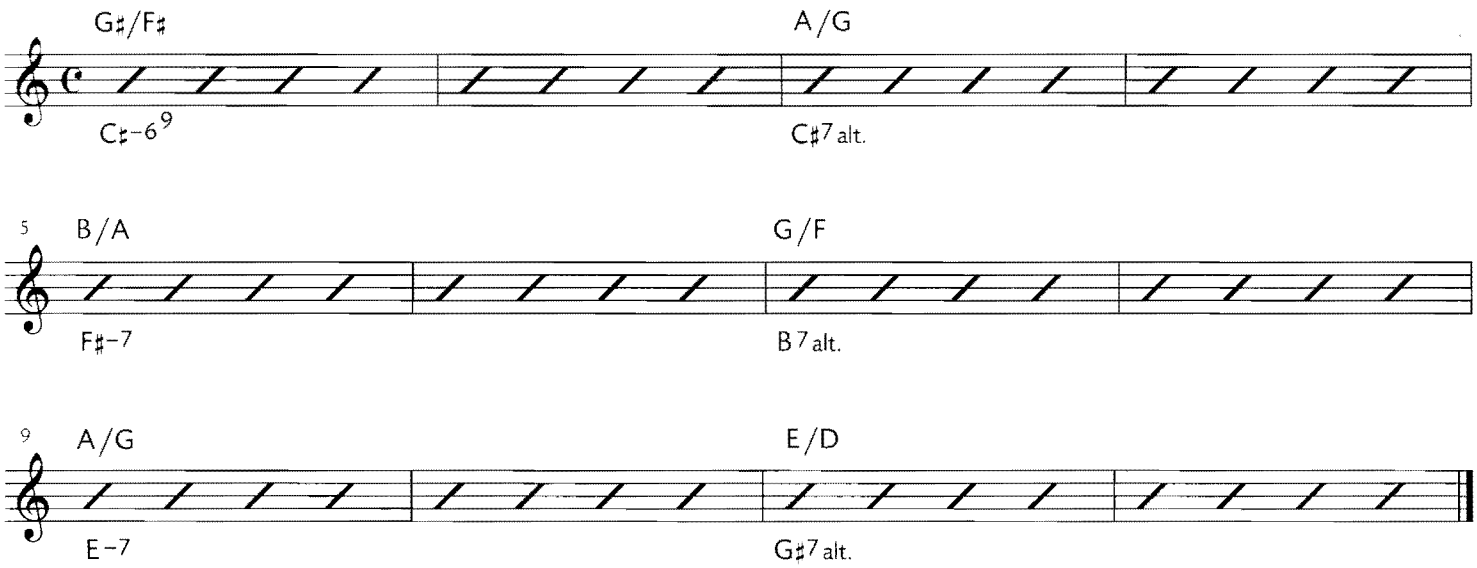
TUNE 1 (CD TRACKS 3 & 4) | E♭



TUNE 2 (CD TRACKS 5 & 6) | E♭

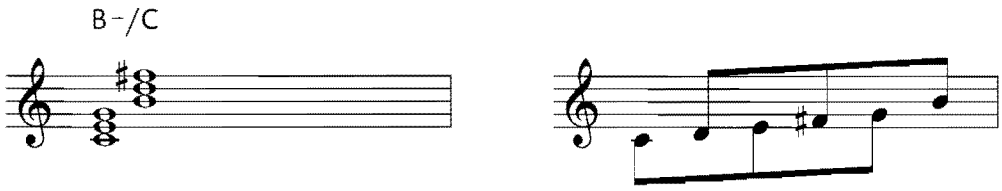


TUNE 3 (CD TRACK 7) | E♭



The next hexatonic to consider is the very commonly used "minor over major a half step apart." When the minor triad is stacked on top of the major triad, the minor chord becomes the 7, 9 and ♯11.

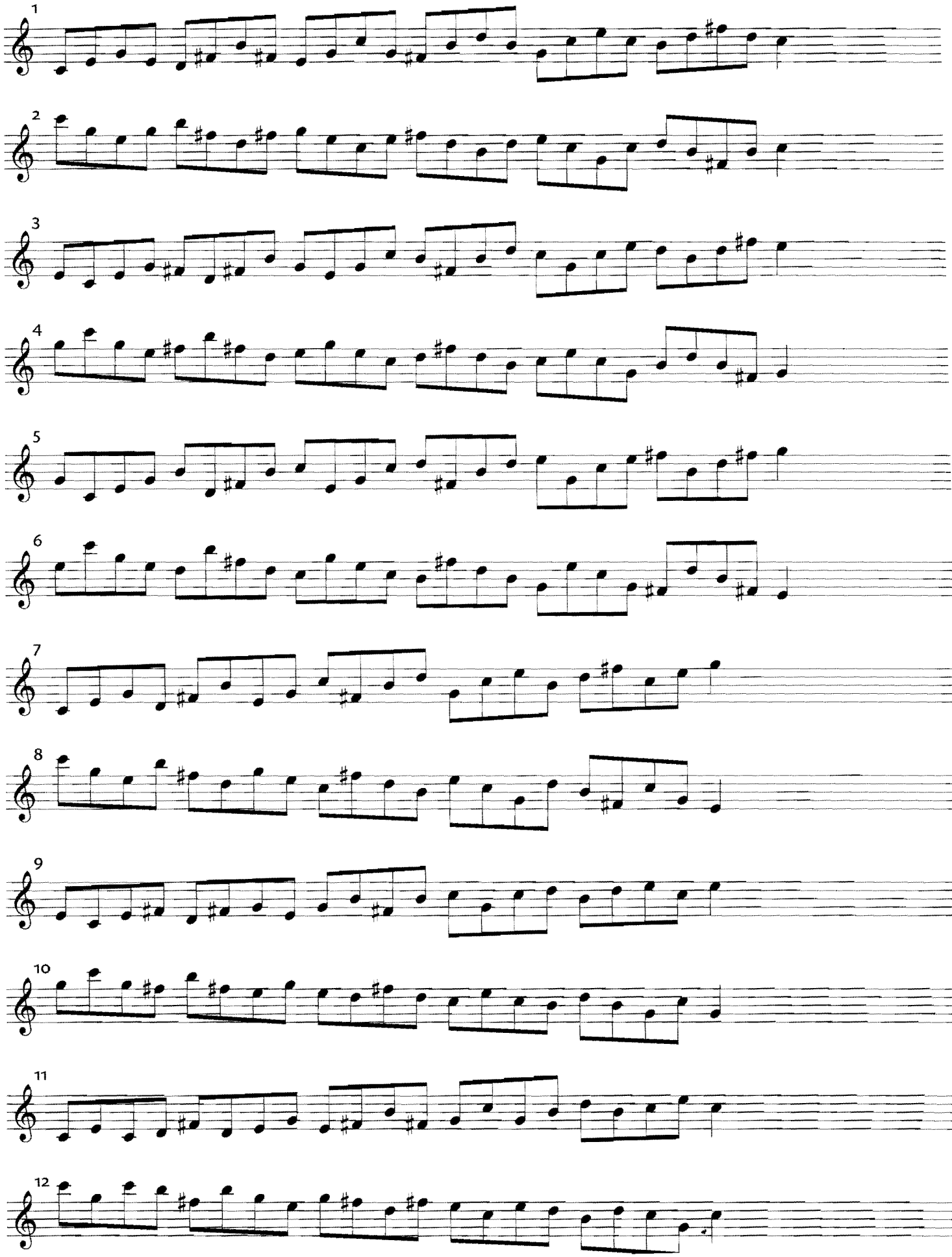
EXAMPLE: B–/C

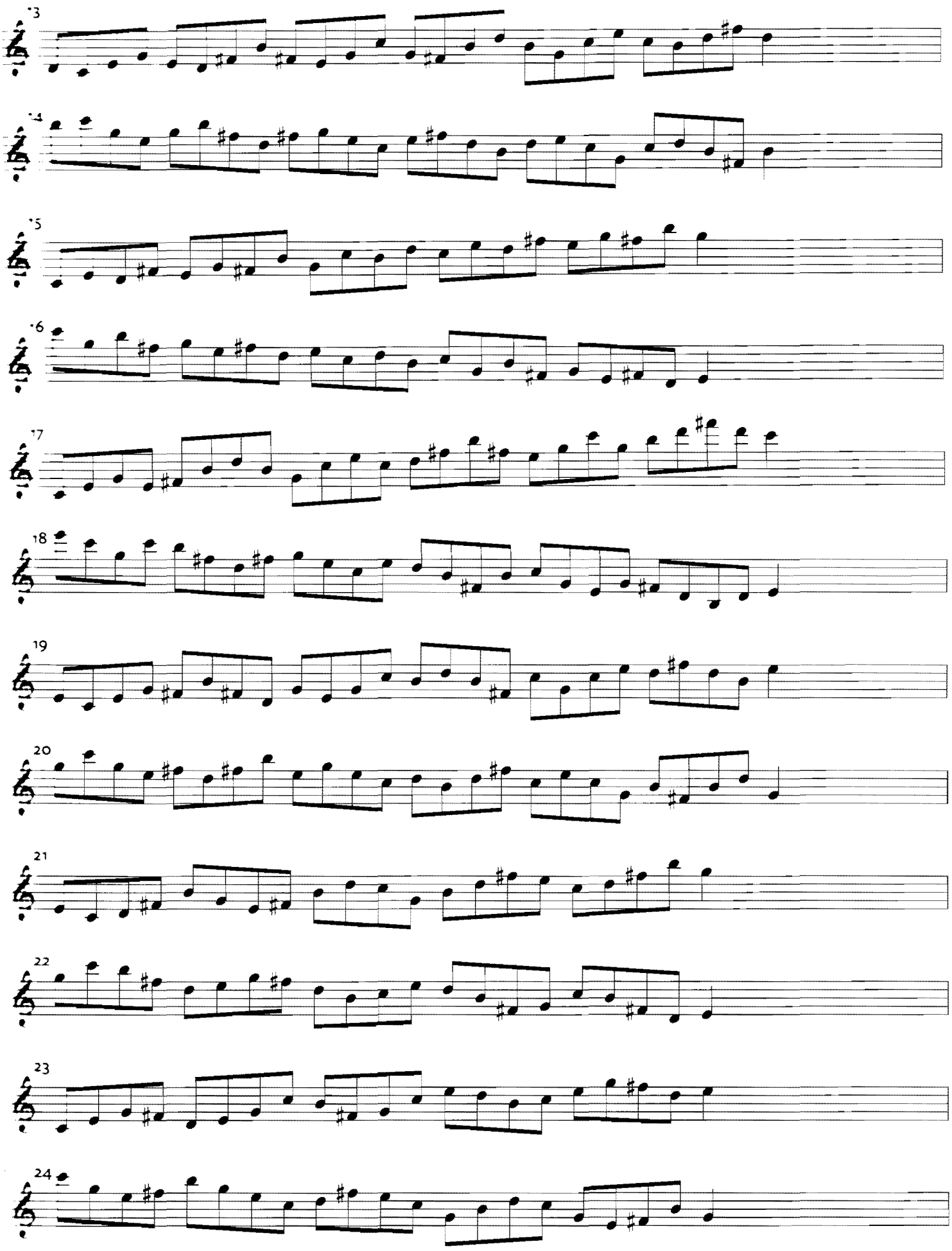


B–/C can be played over the following chords:
CΔ7, A–7, F♯ø, D7, D7sus4, GΔ7sus4 and B–7 Phrygian.

Again, there are 72 different melodies written out. Select a few to practice and play in all keys keeping in mind what chords they may fit over.

B–/C

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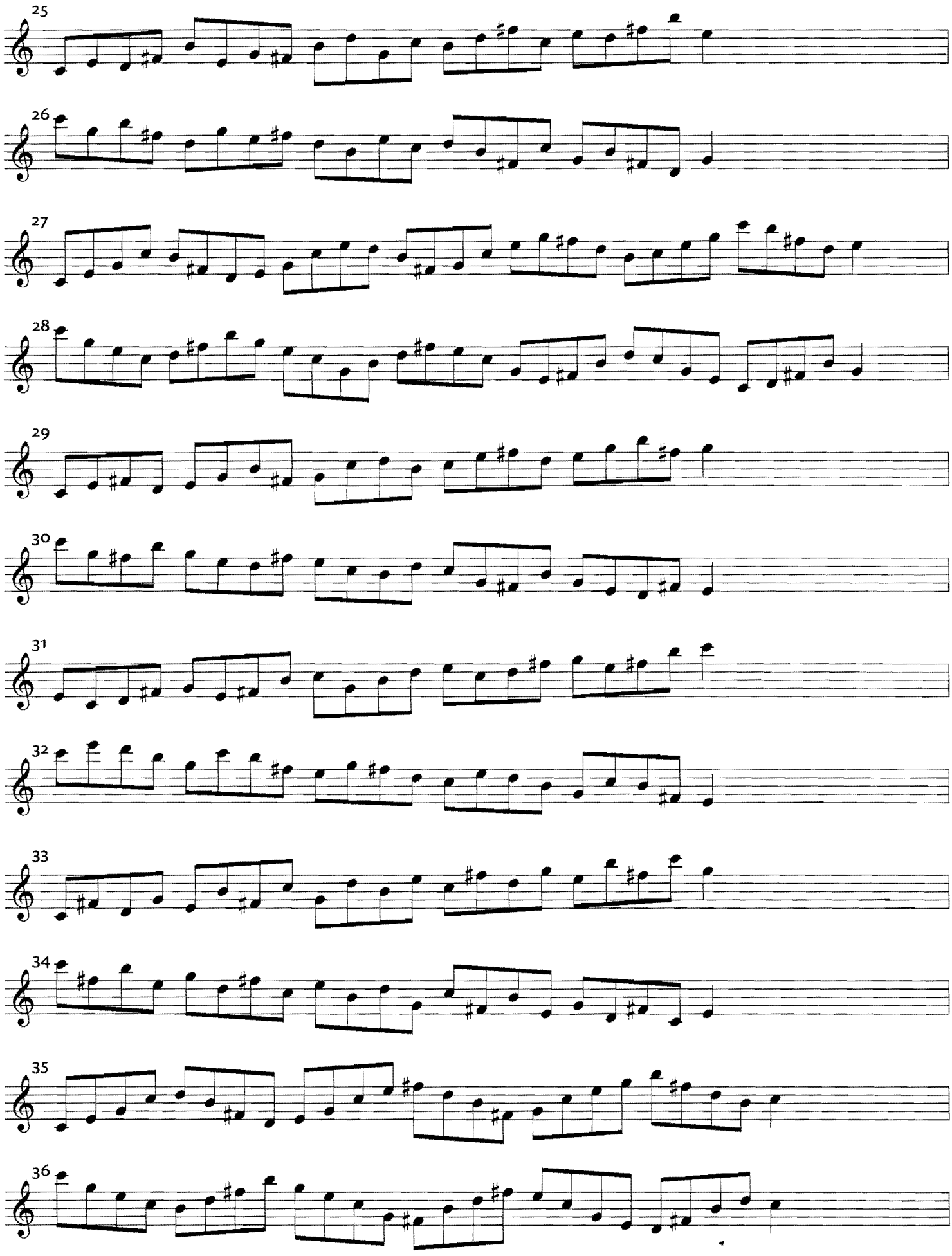
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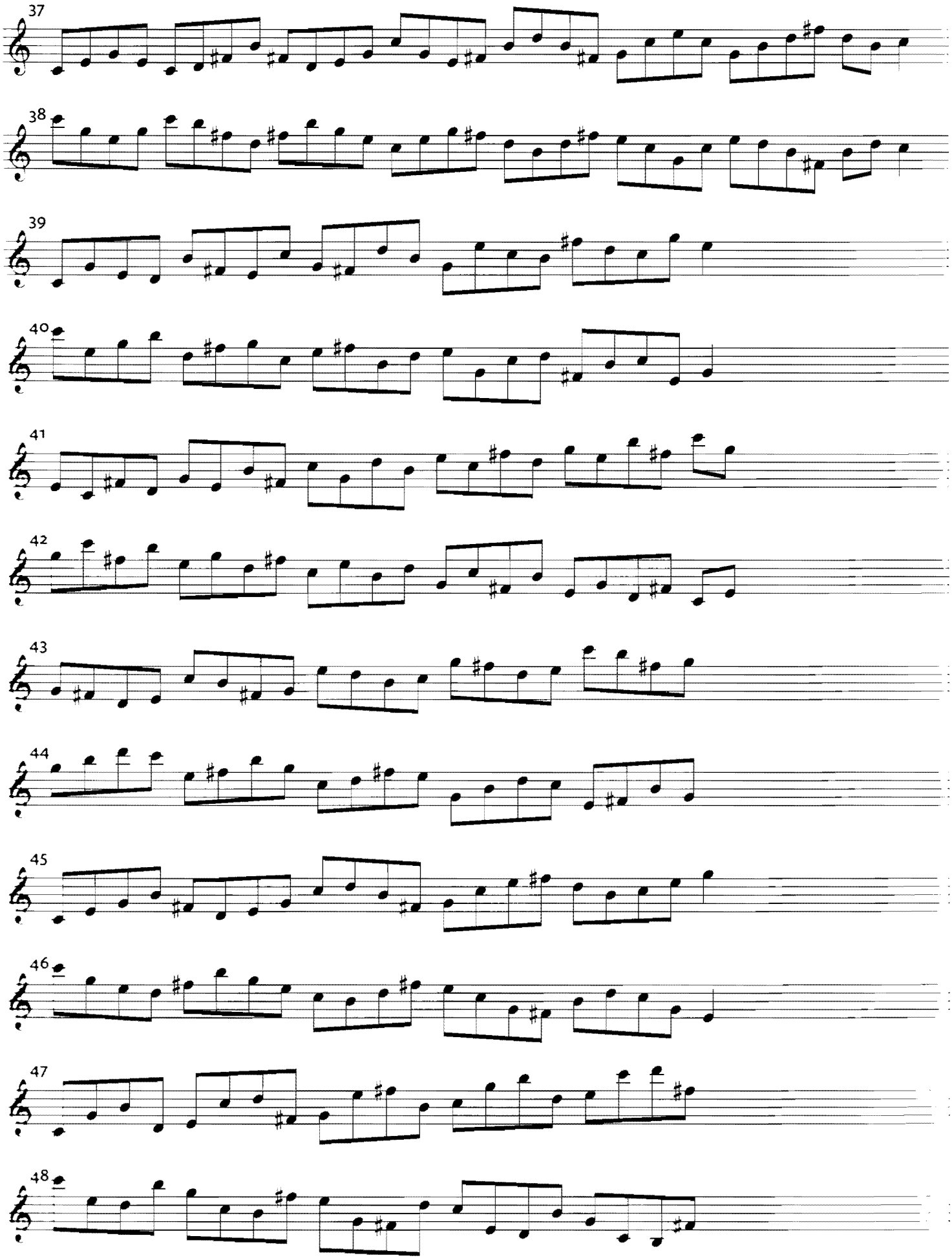
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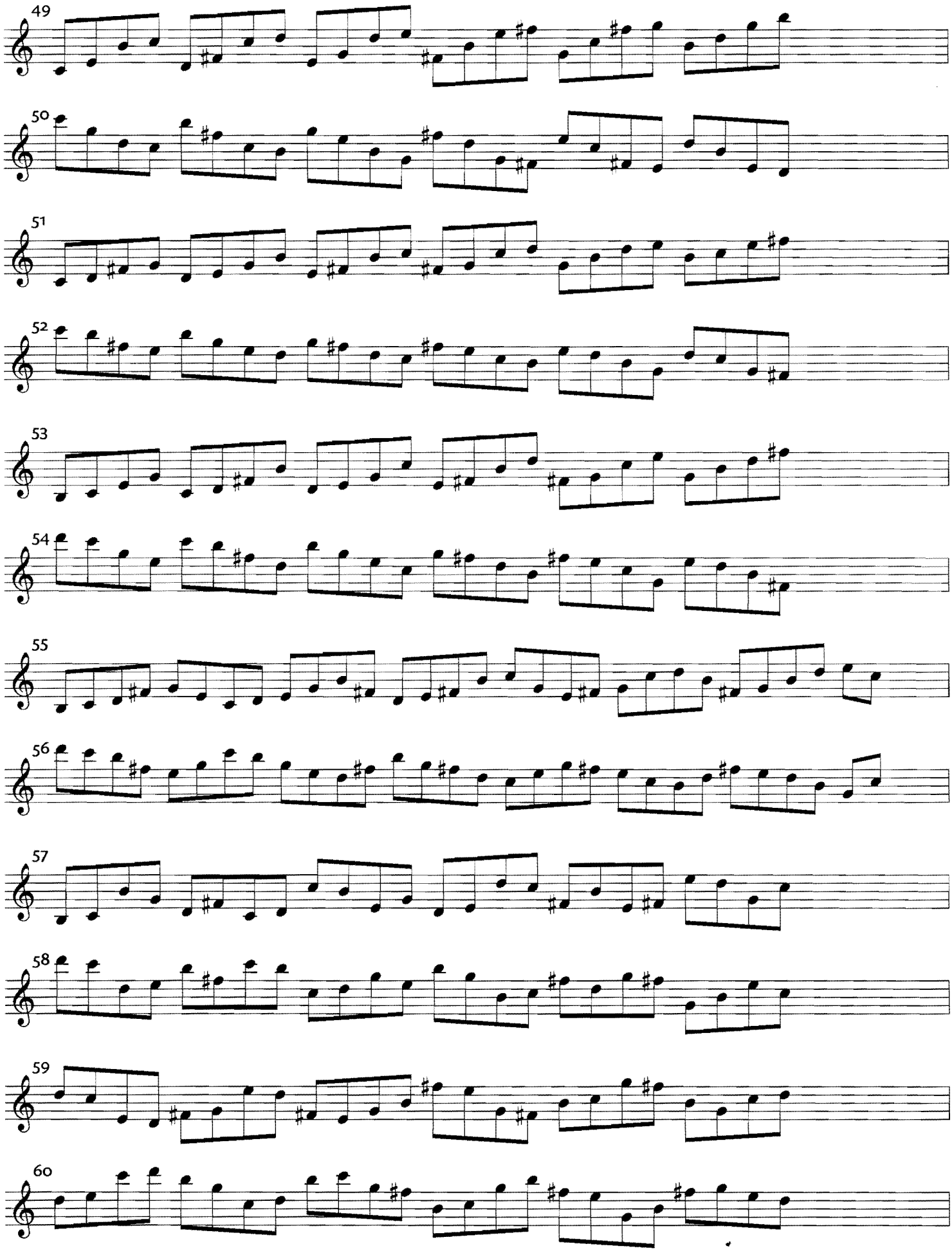
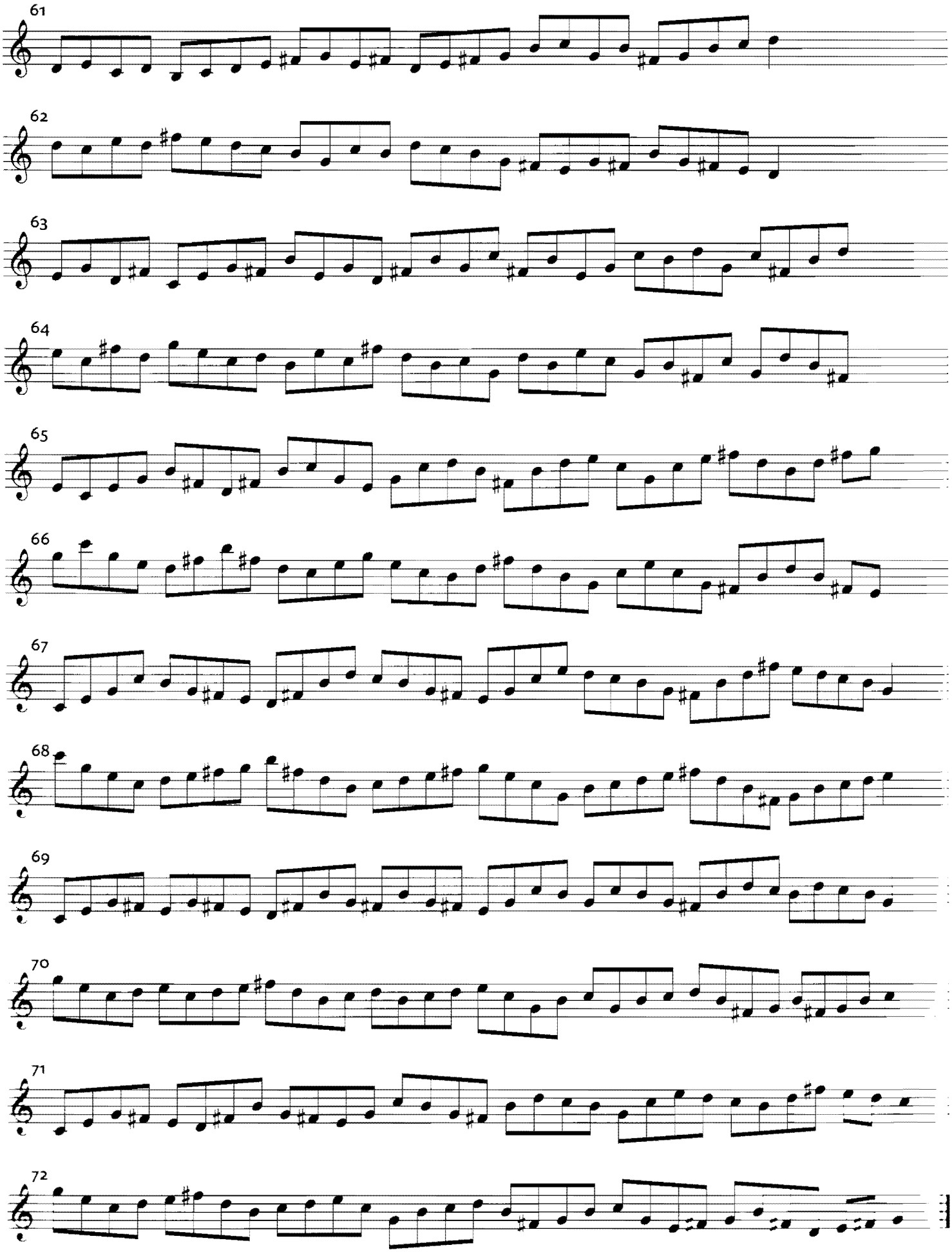
B–/C

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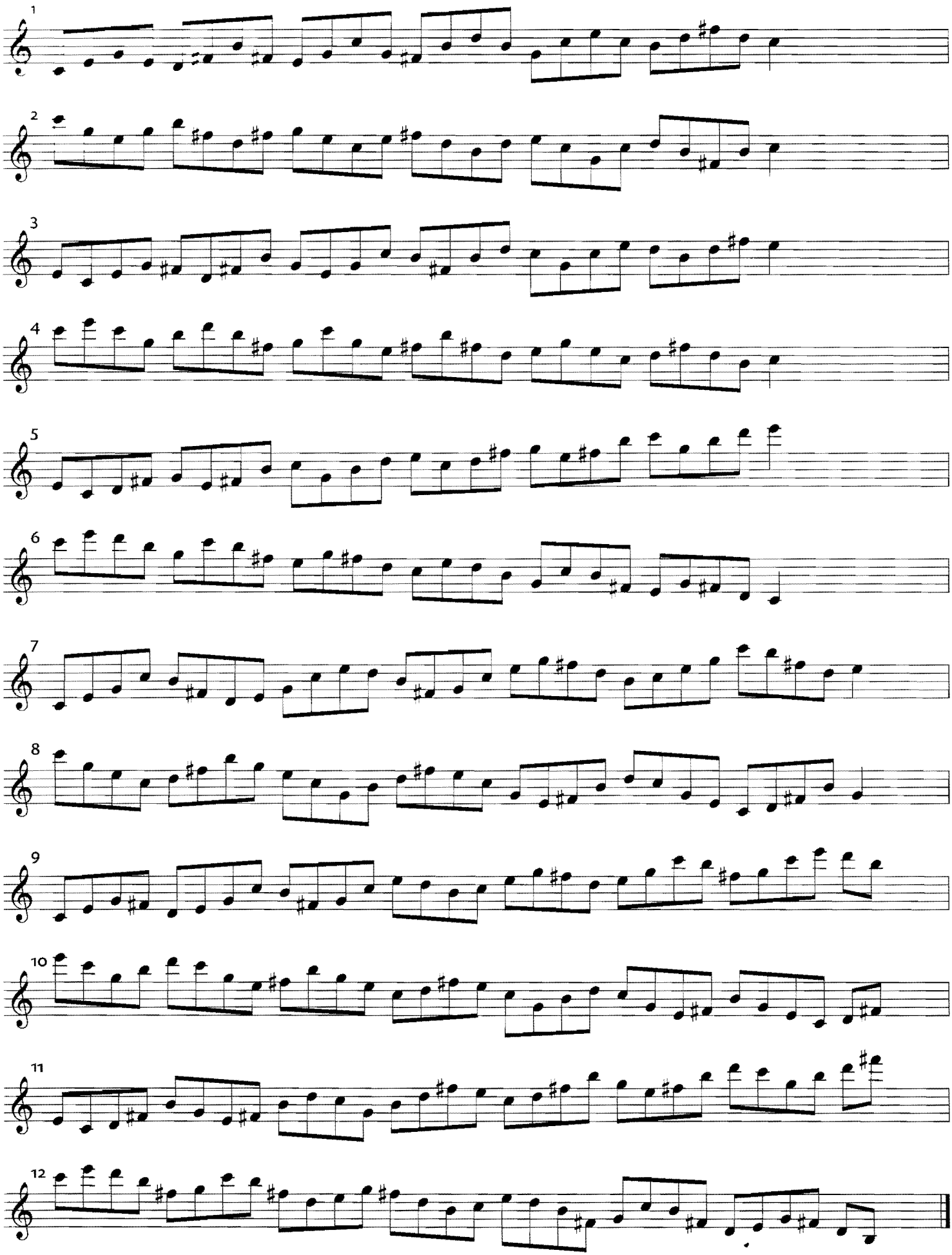
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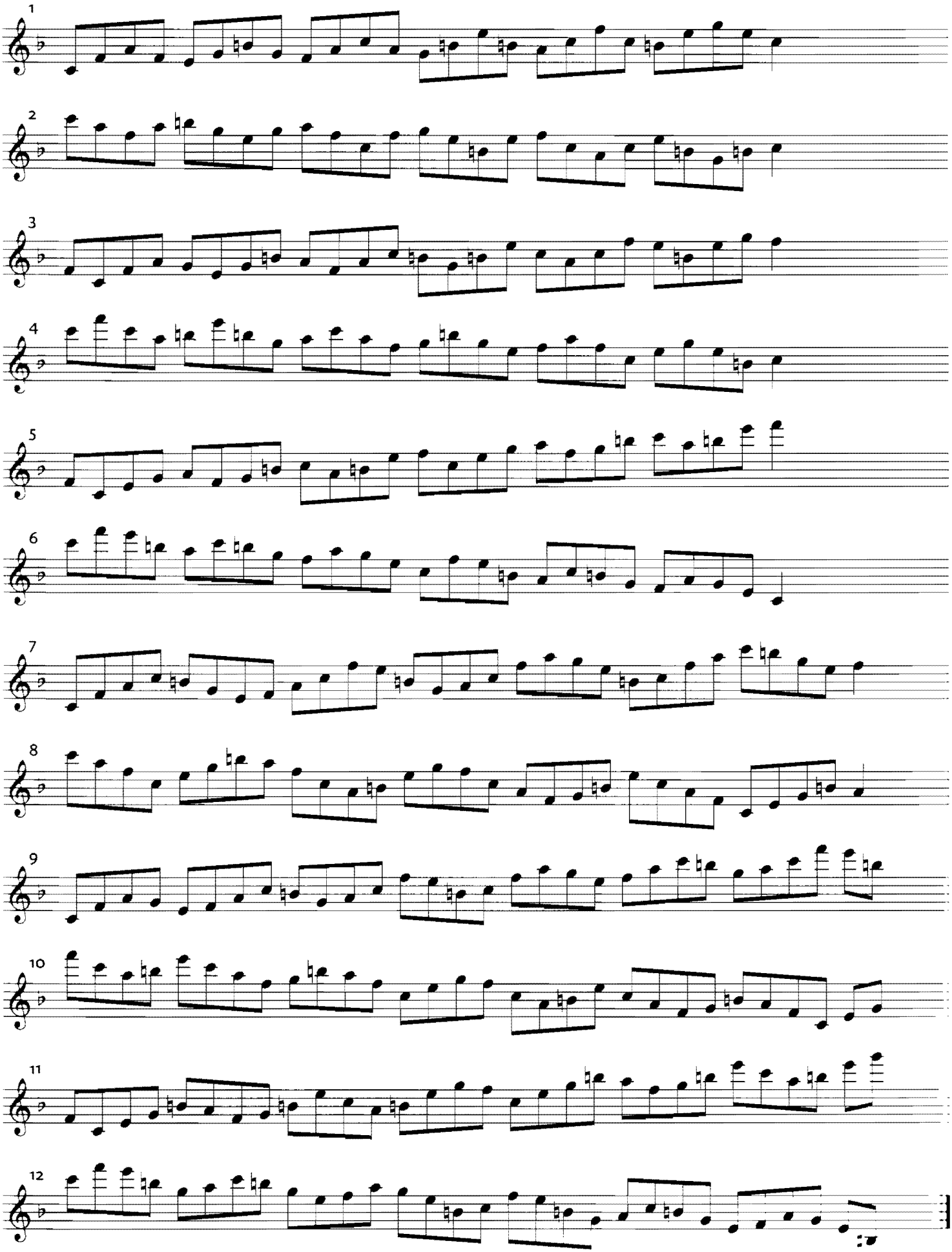
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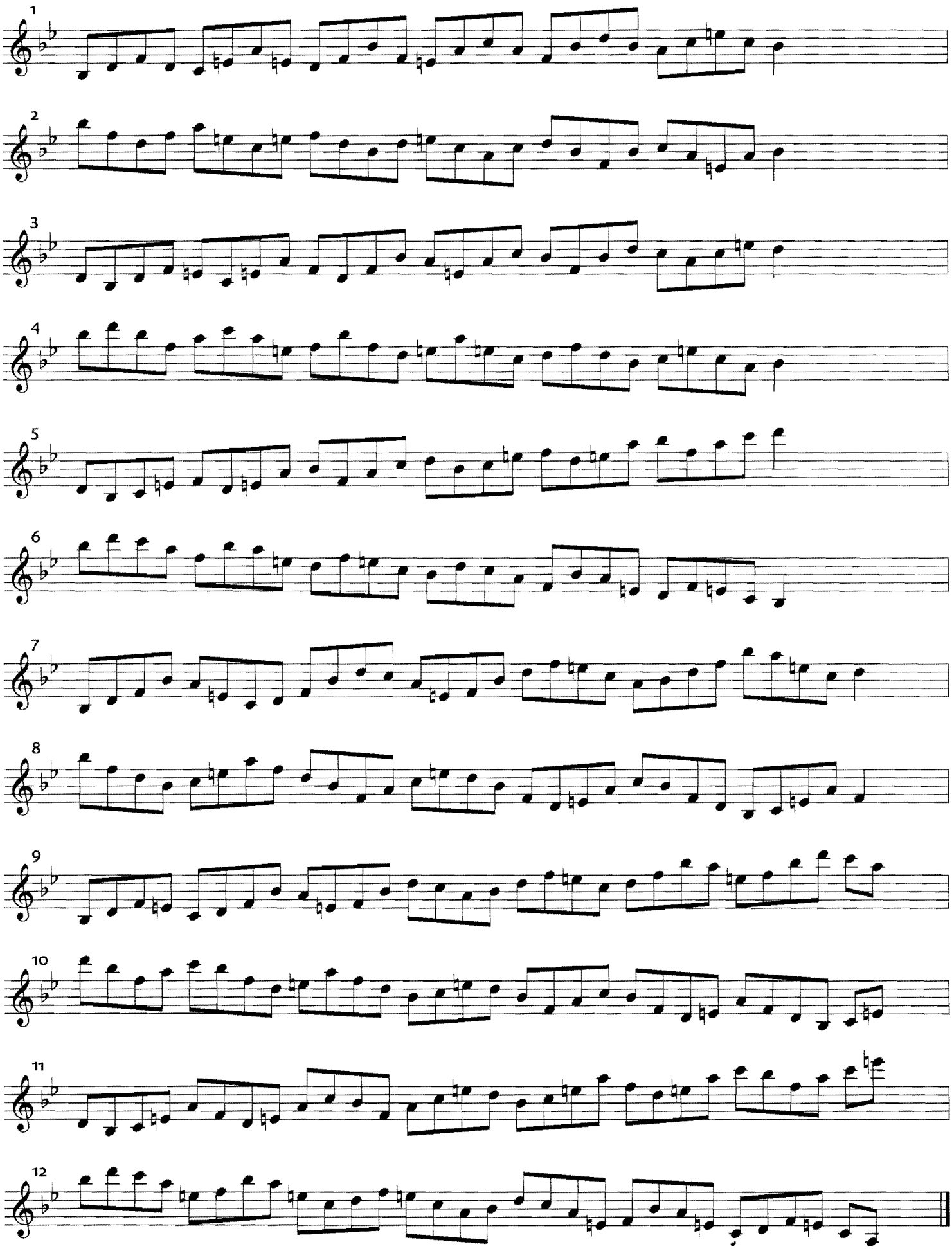
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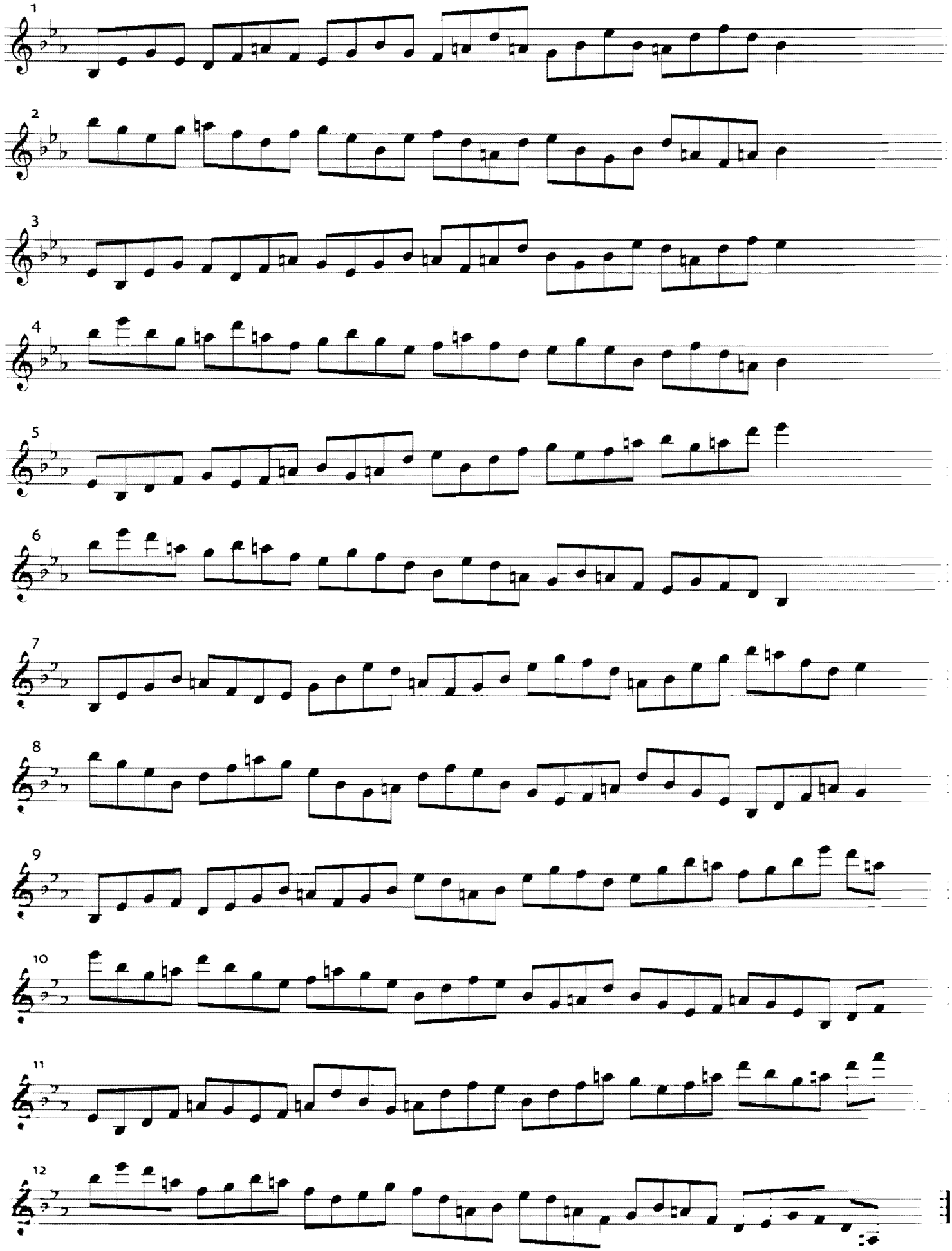
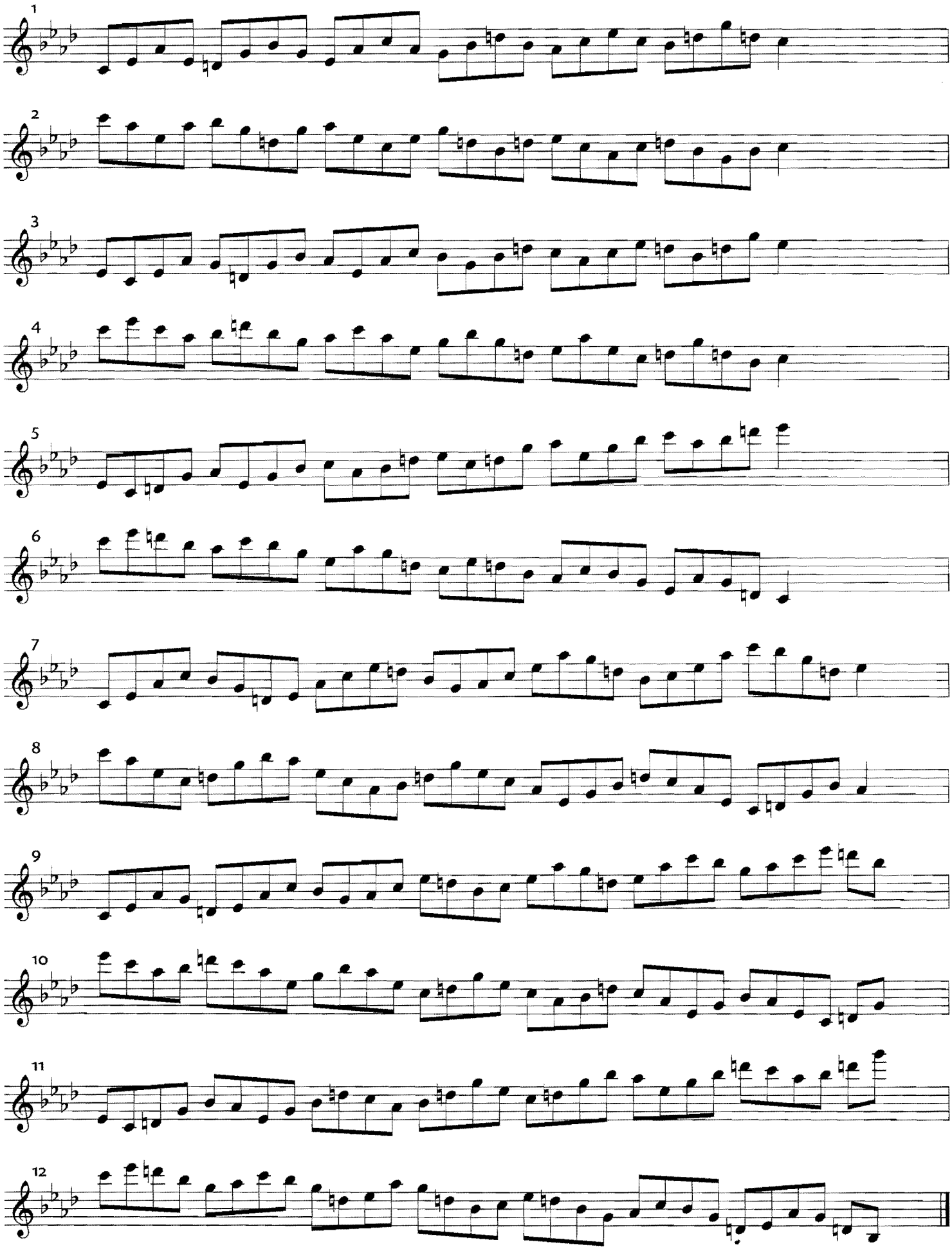
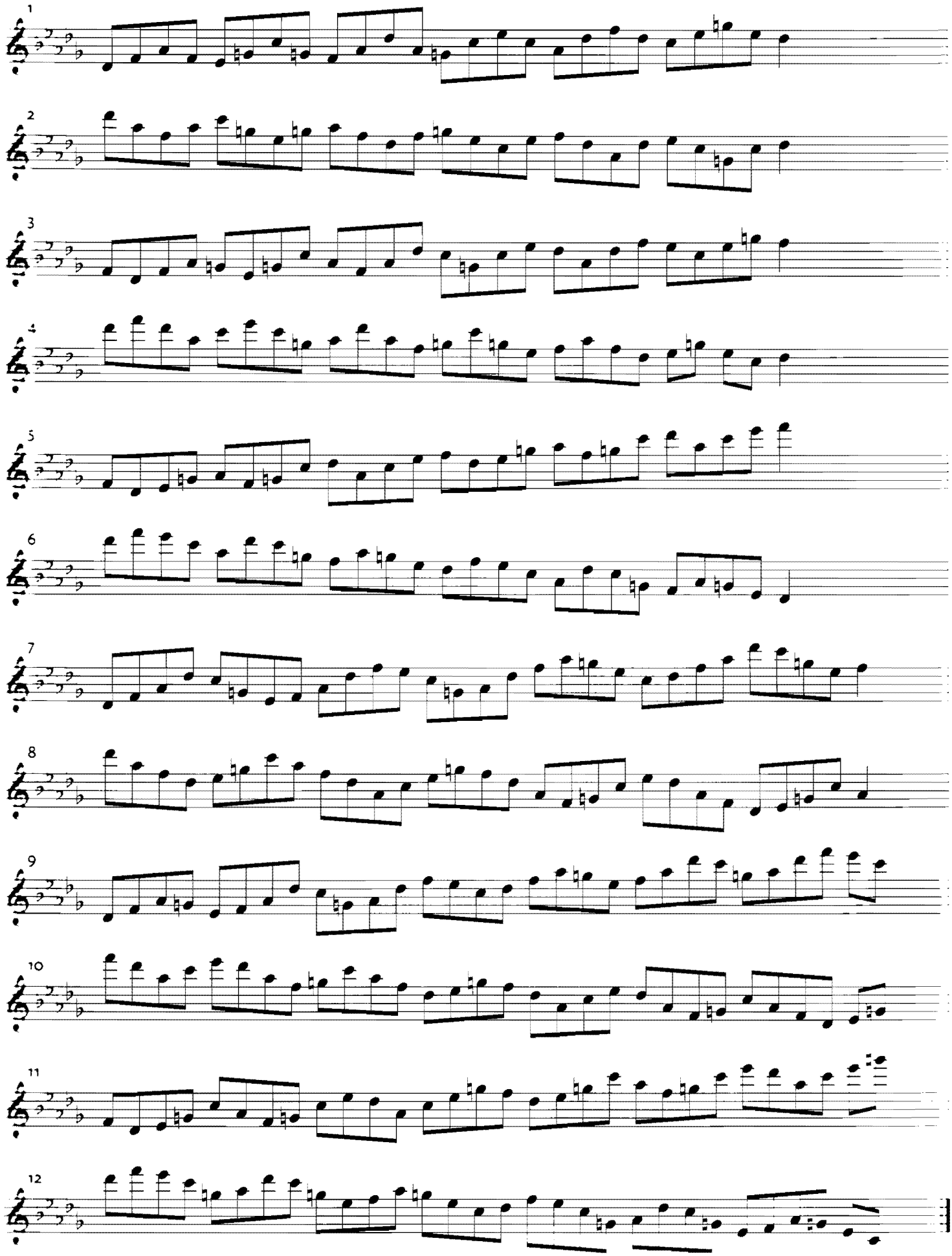
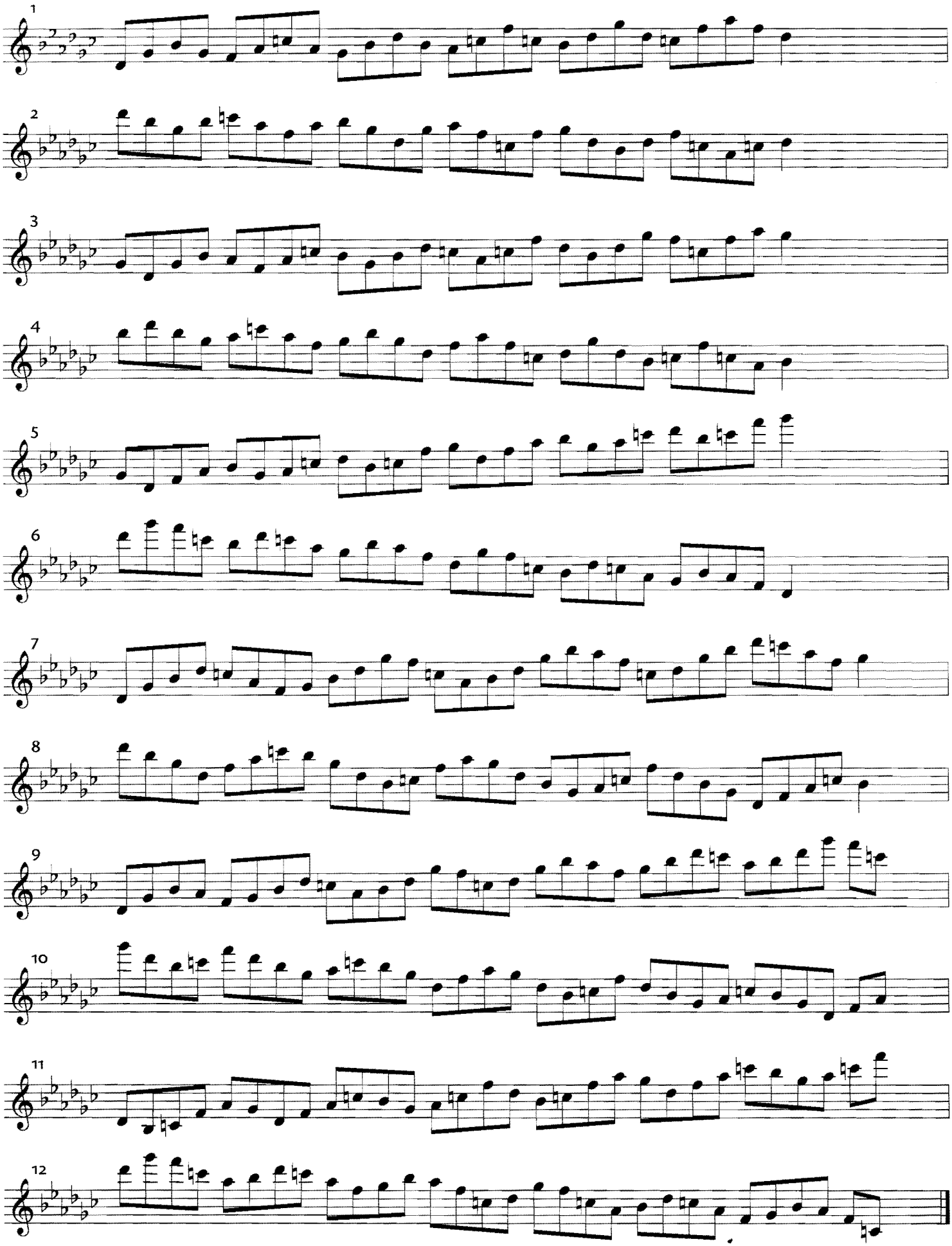


G–/A♭



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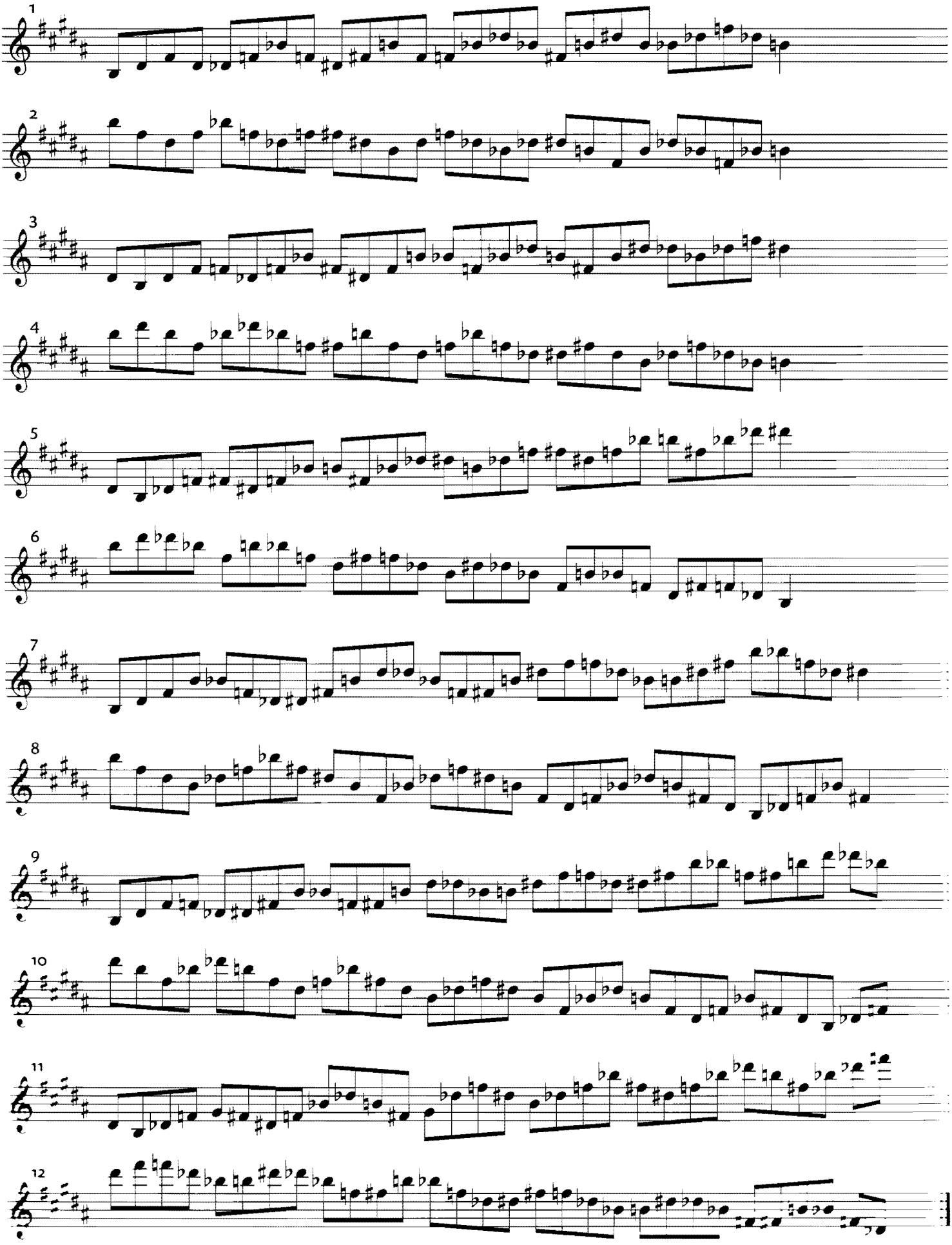

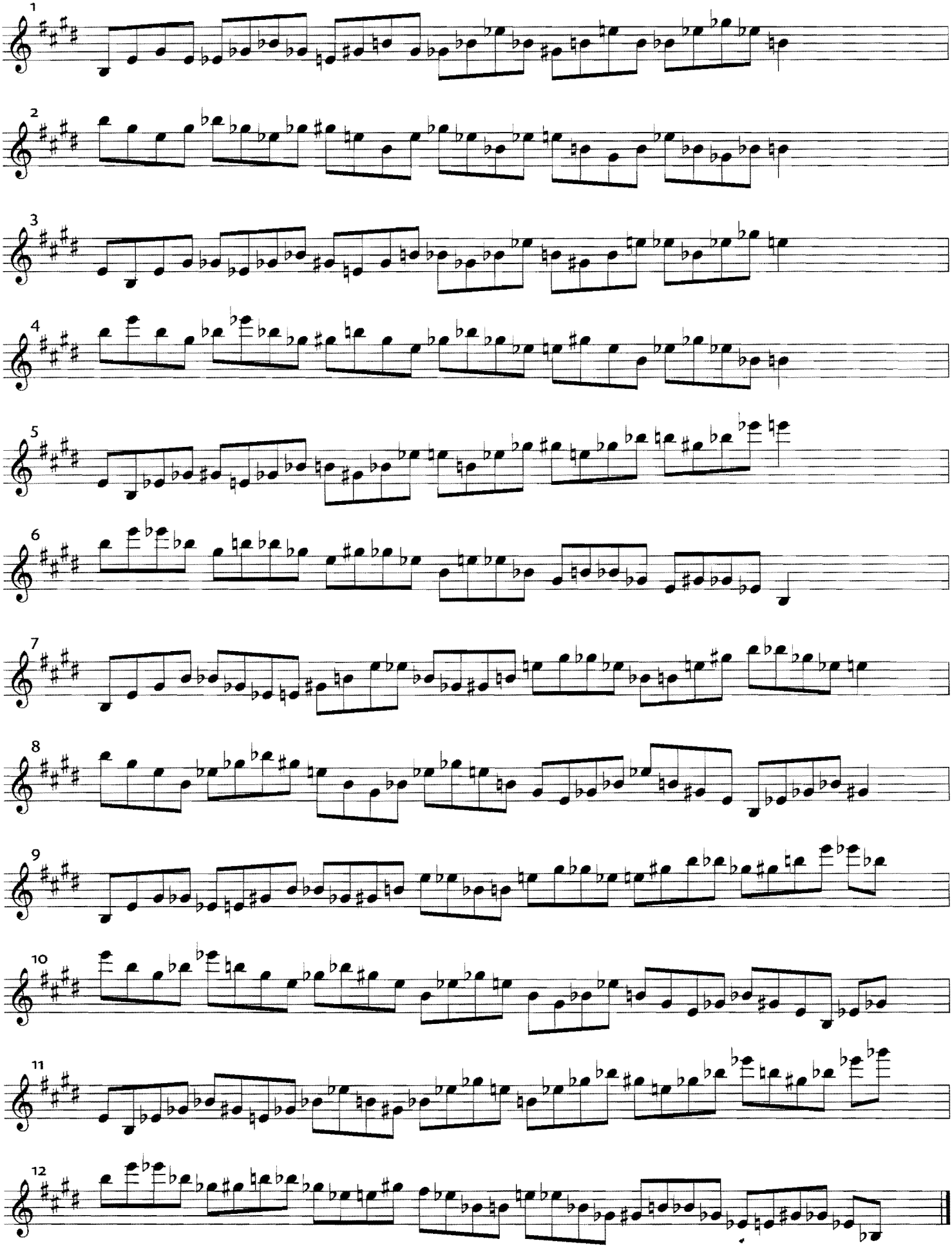
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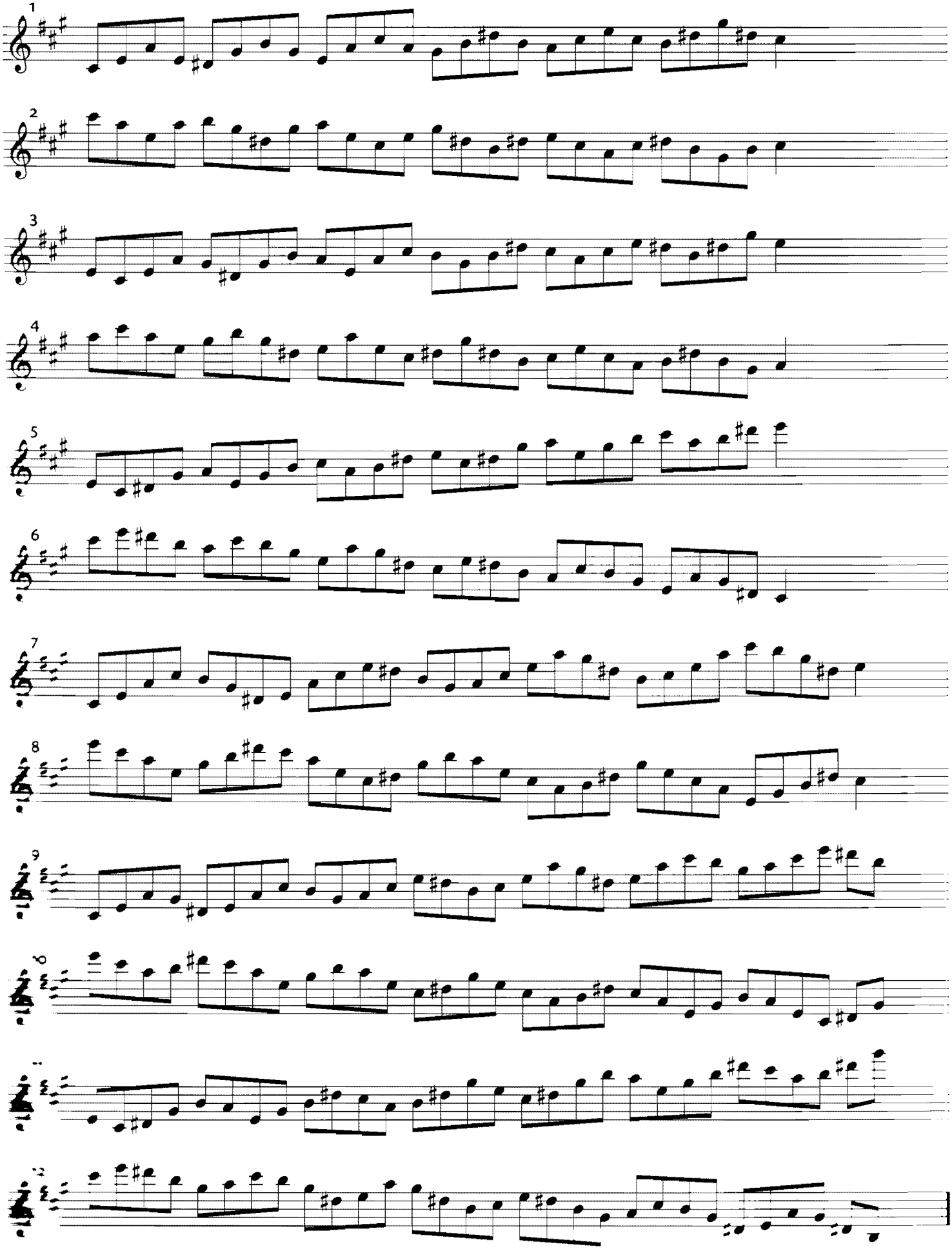
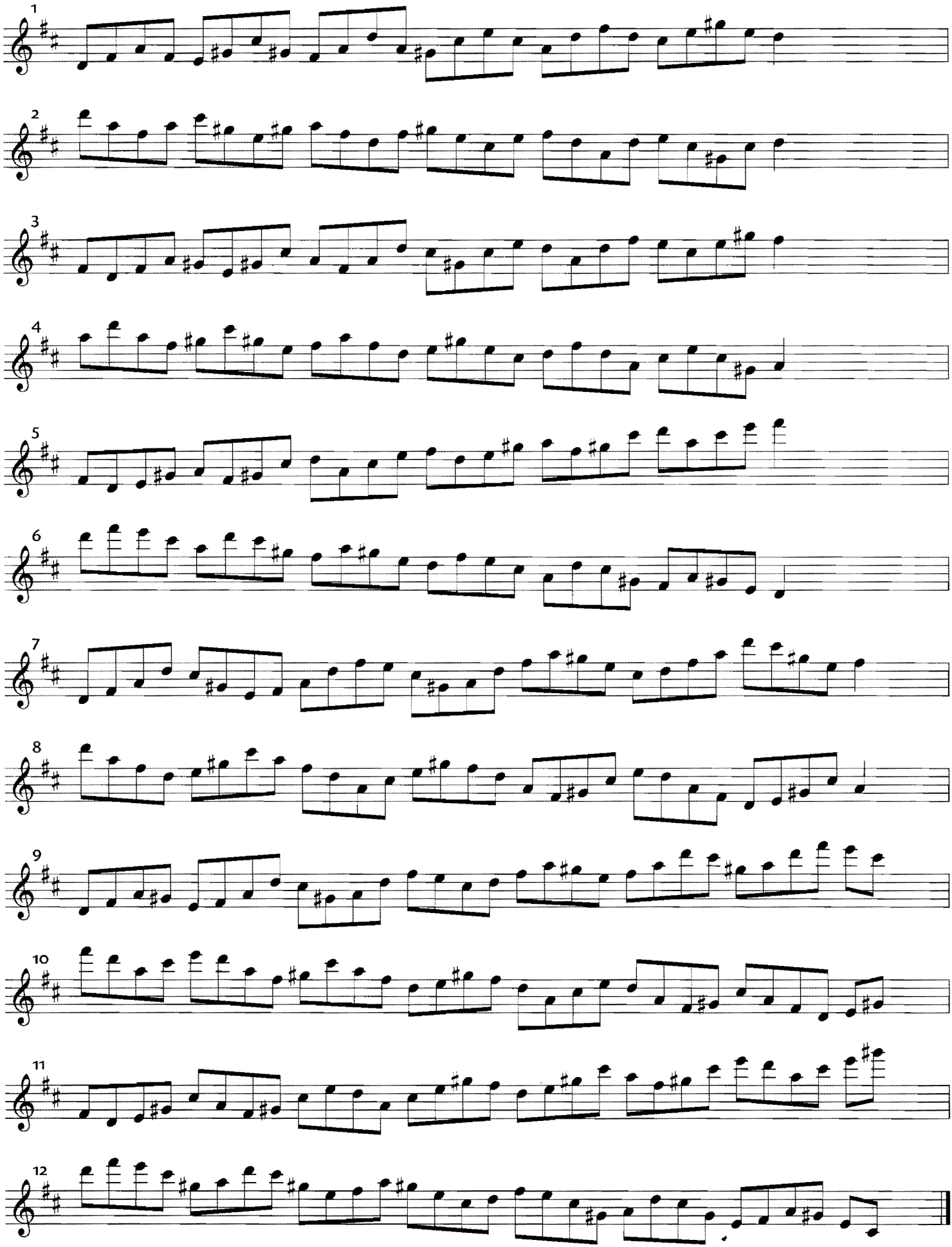
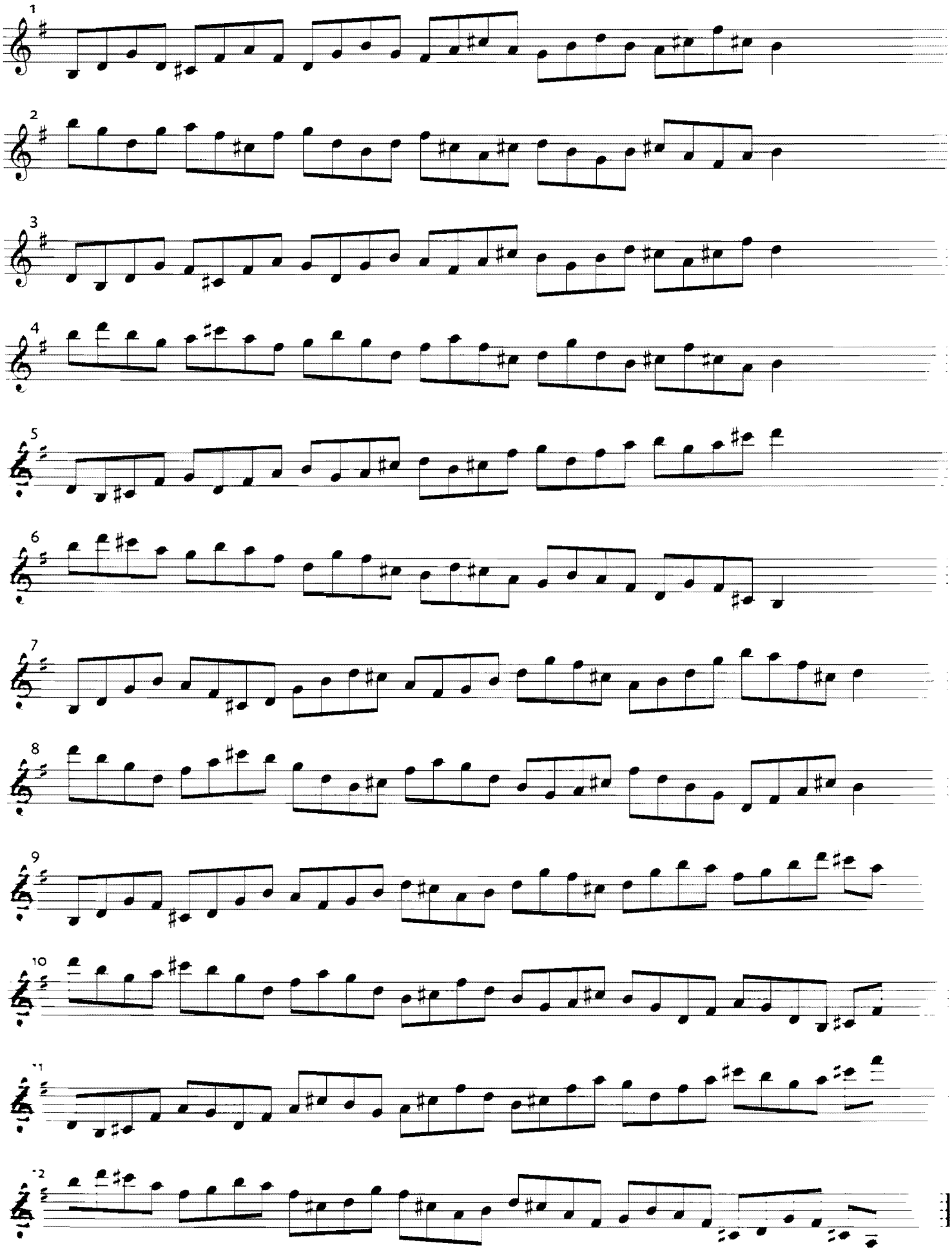


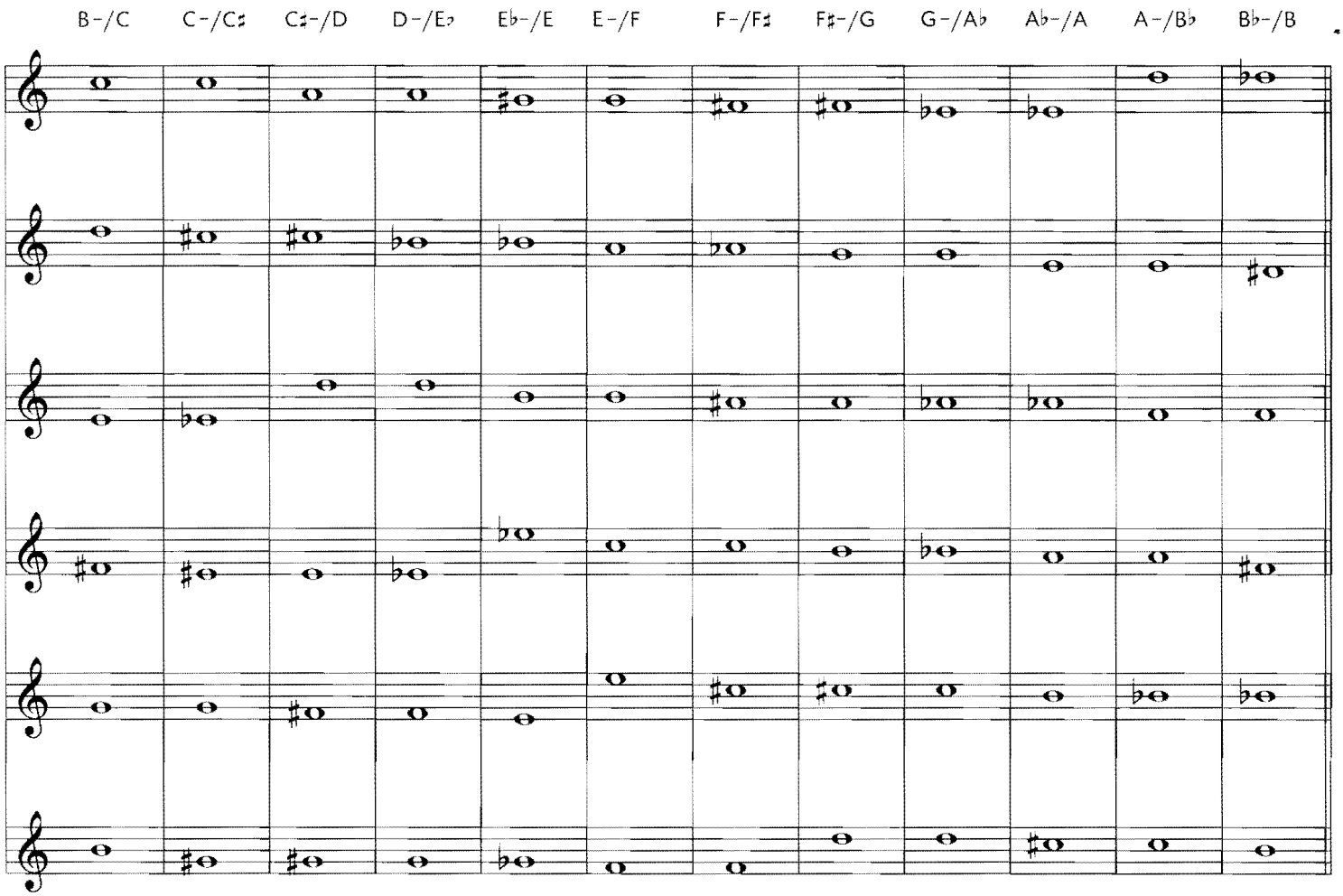
C♯–/D



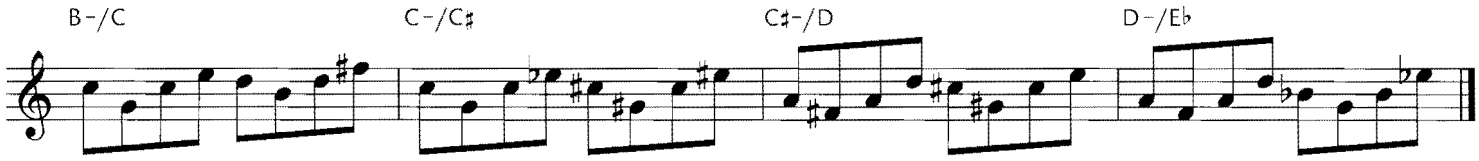


DESCENDING GRID: B–/C

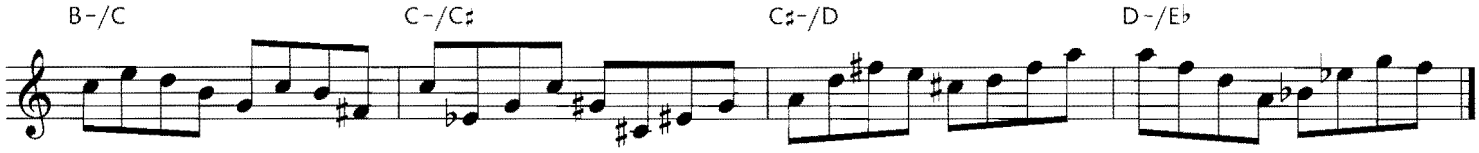
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



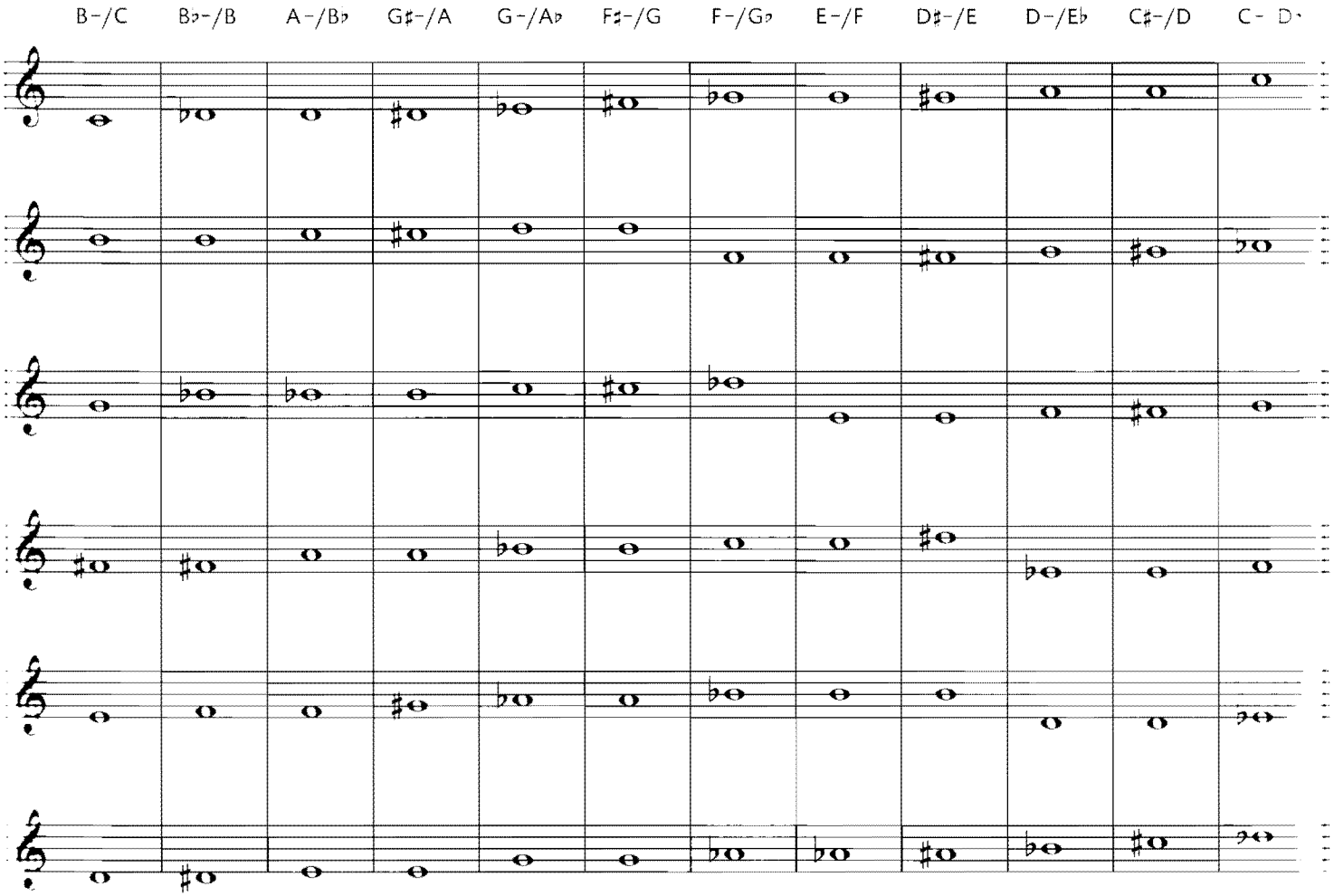
EXAMPLE using different melodic phrases from each starting note of the grid.



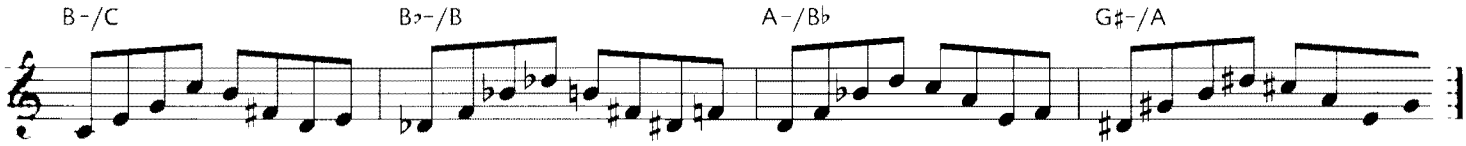
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B–/C

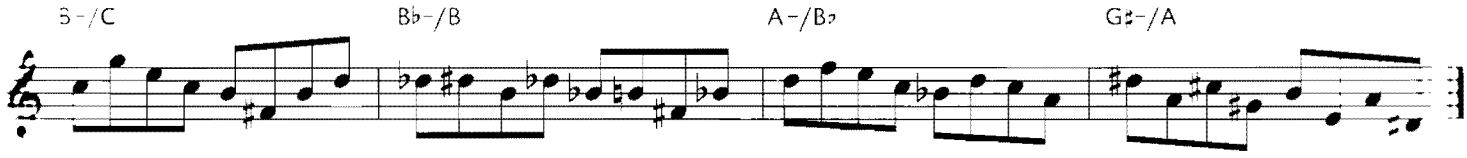
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.

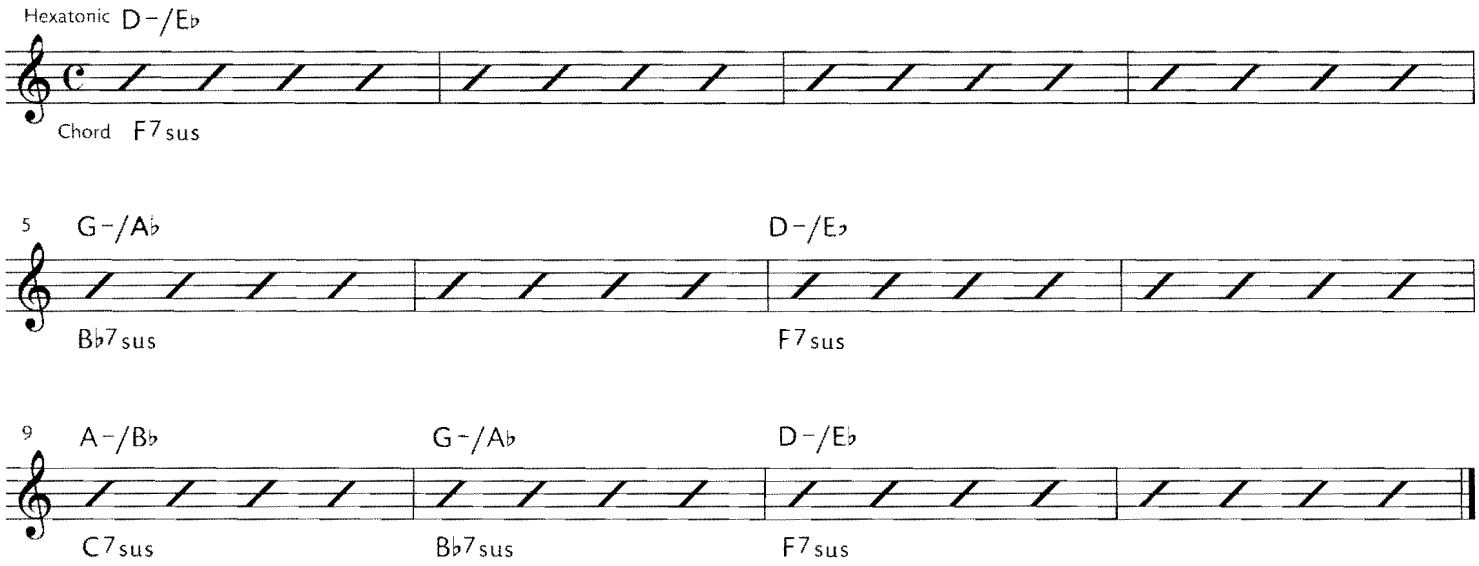


Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

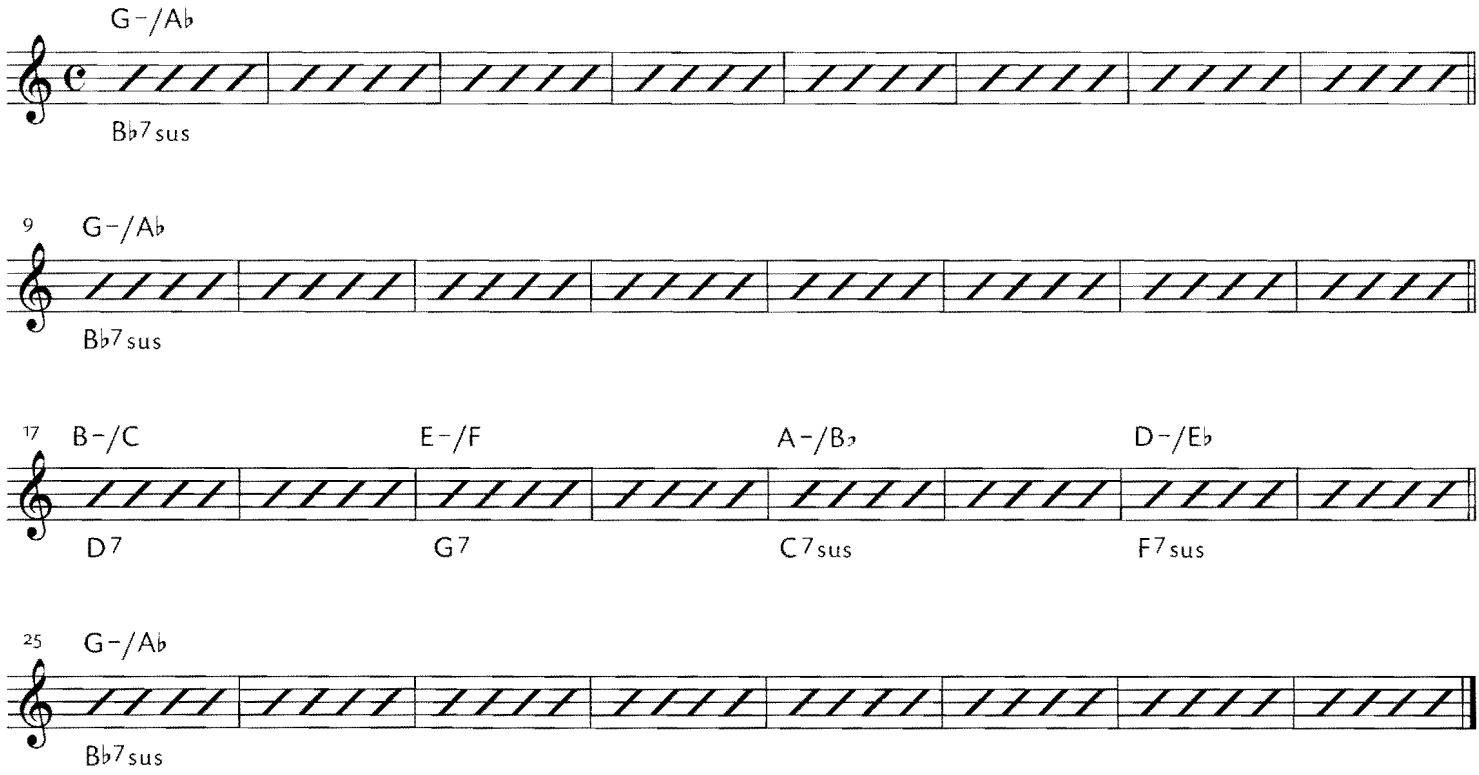
APPLICATIONS

Try using this hexatonic on tunes 1, 2 and 4 as follows.

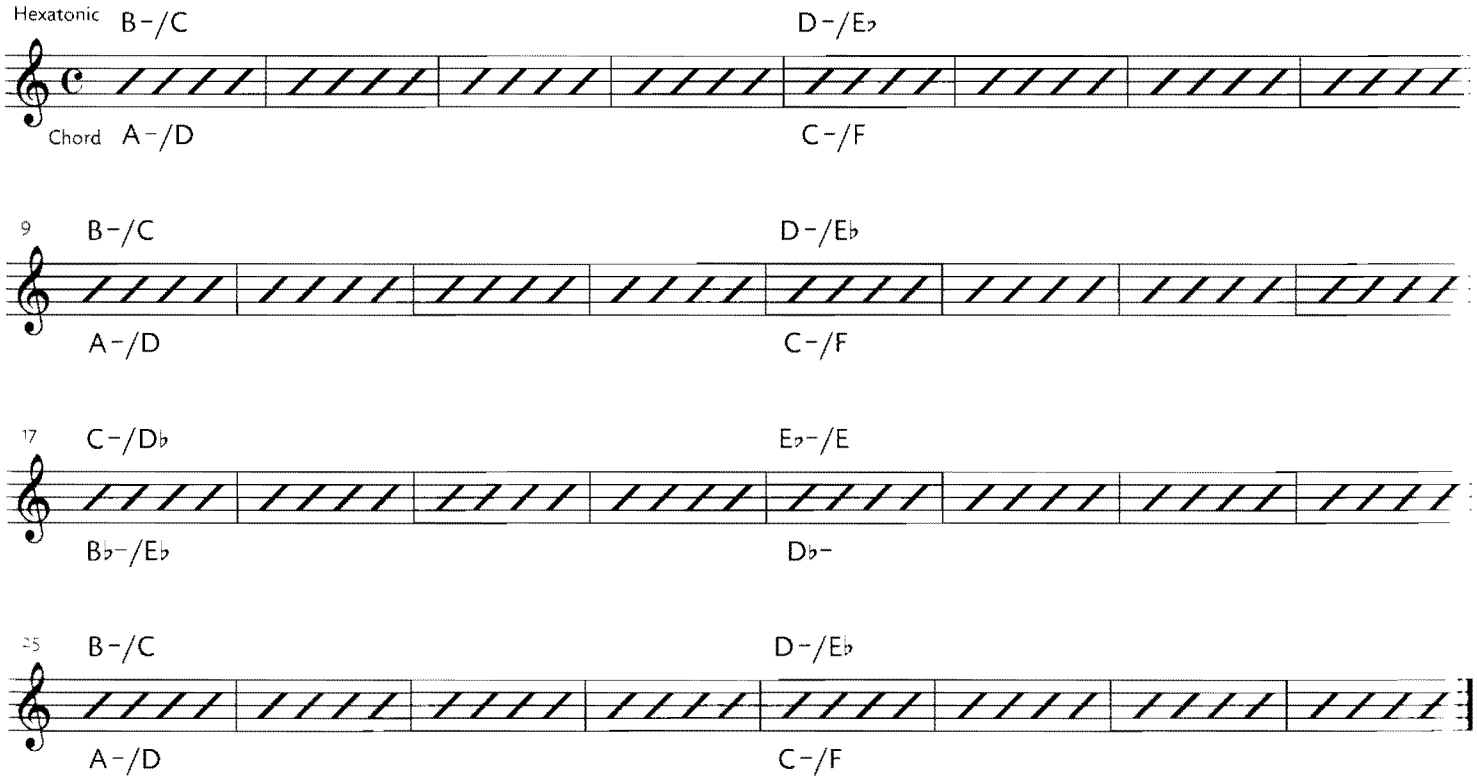
TUNE 1 (CD TRACKS 3 & 4) | C



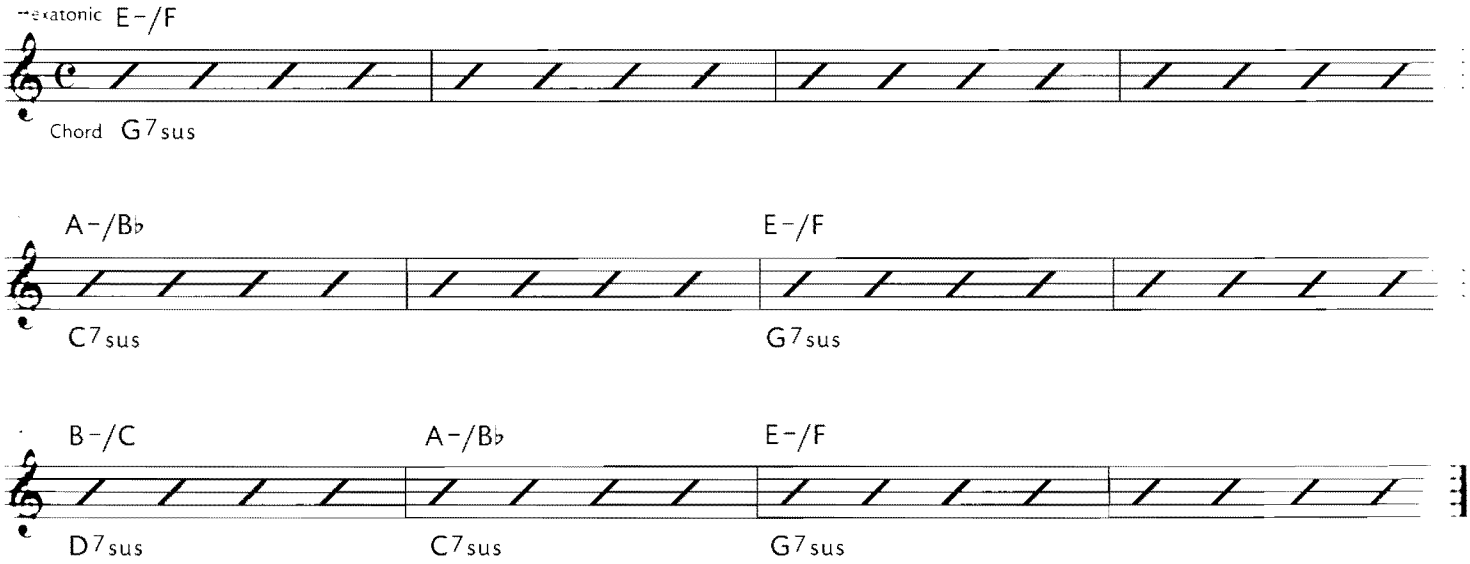
TUNE 2 (CD TRACKS 5 & 6) | C



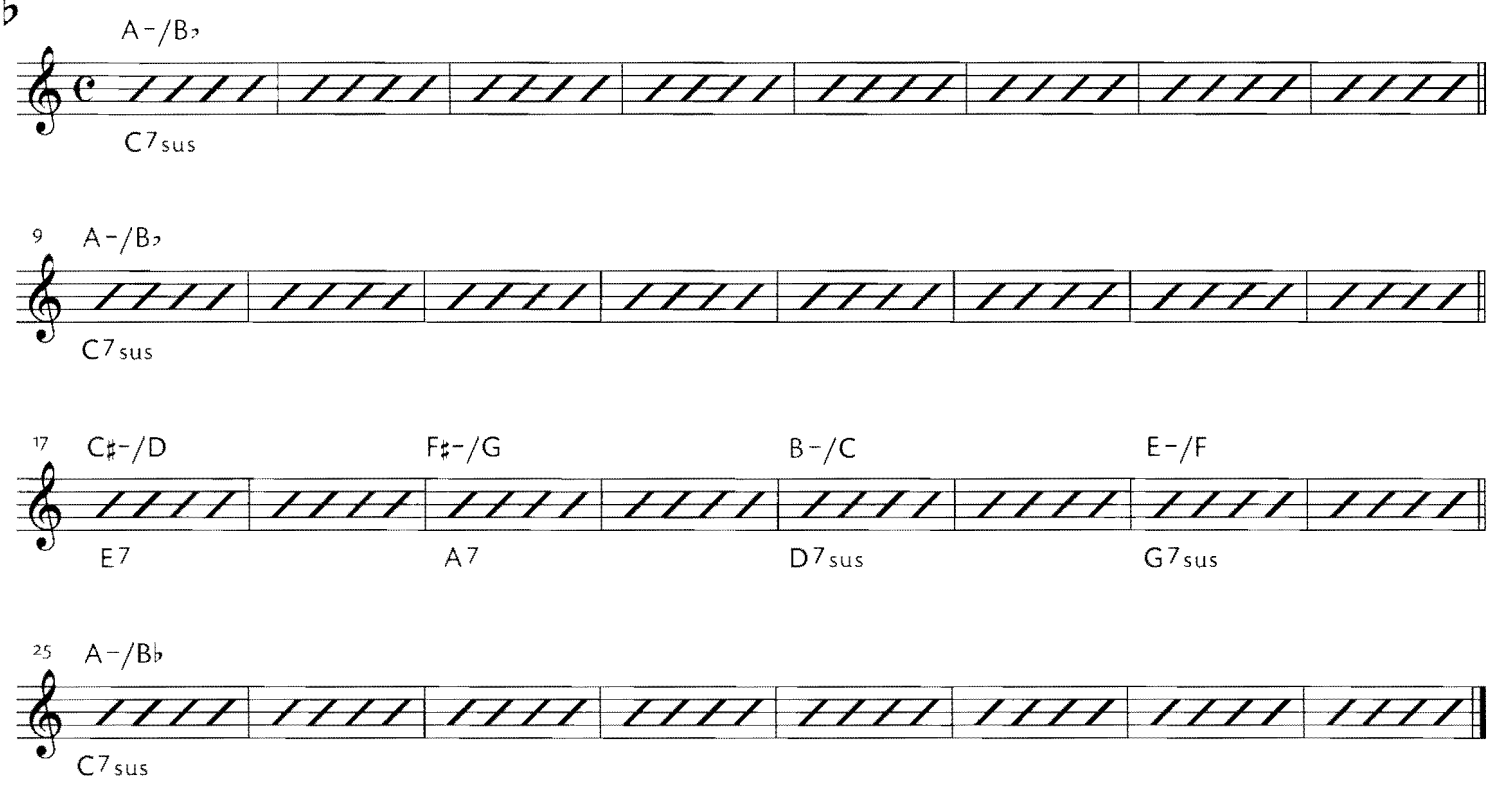
TUNE 4 (CD TRACK 8) | C



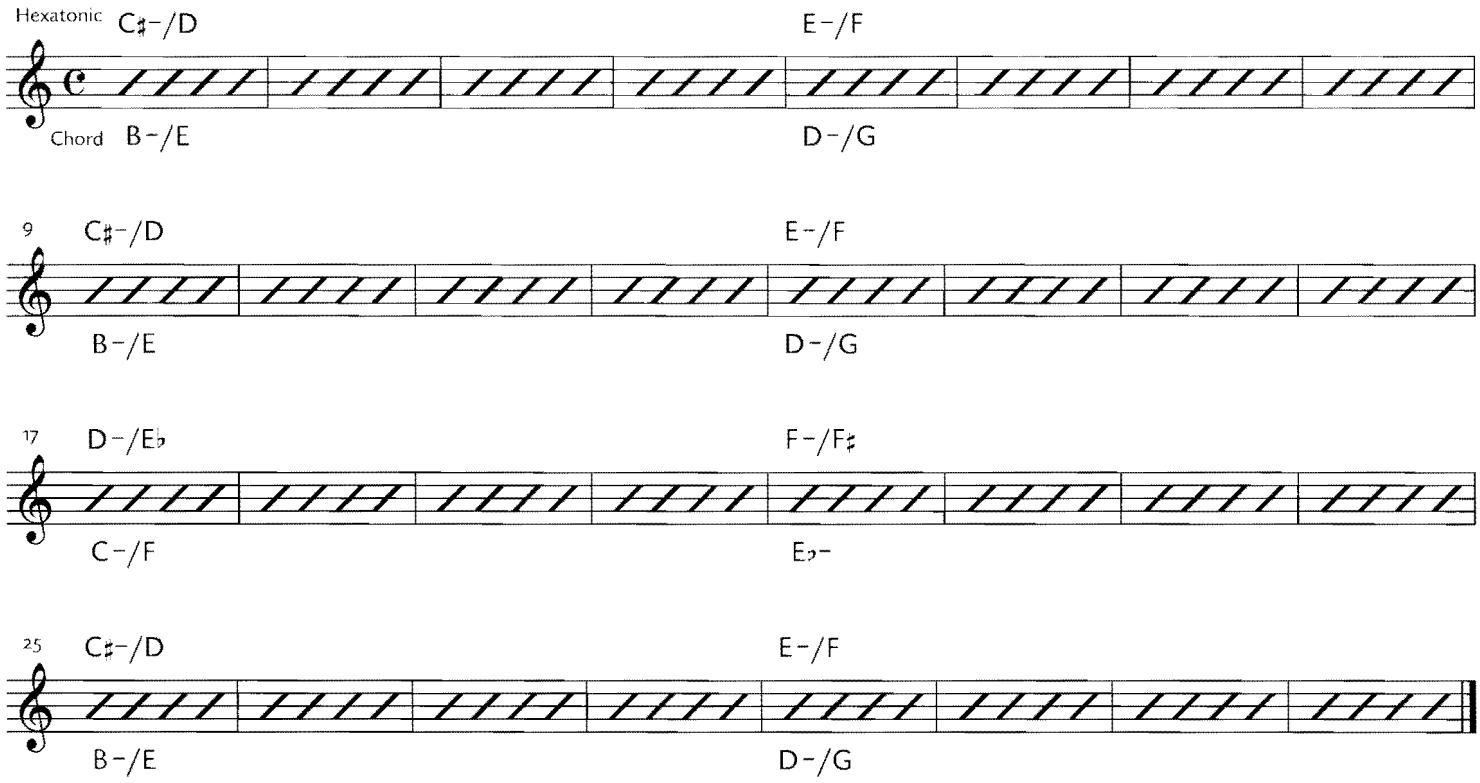
TUNE 1 (CD TRACKS 3 & 4) | Bb



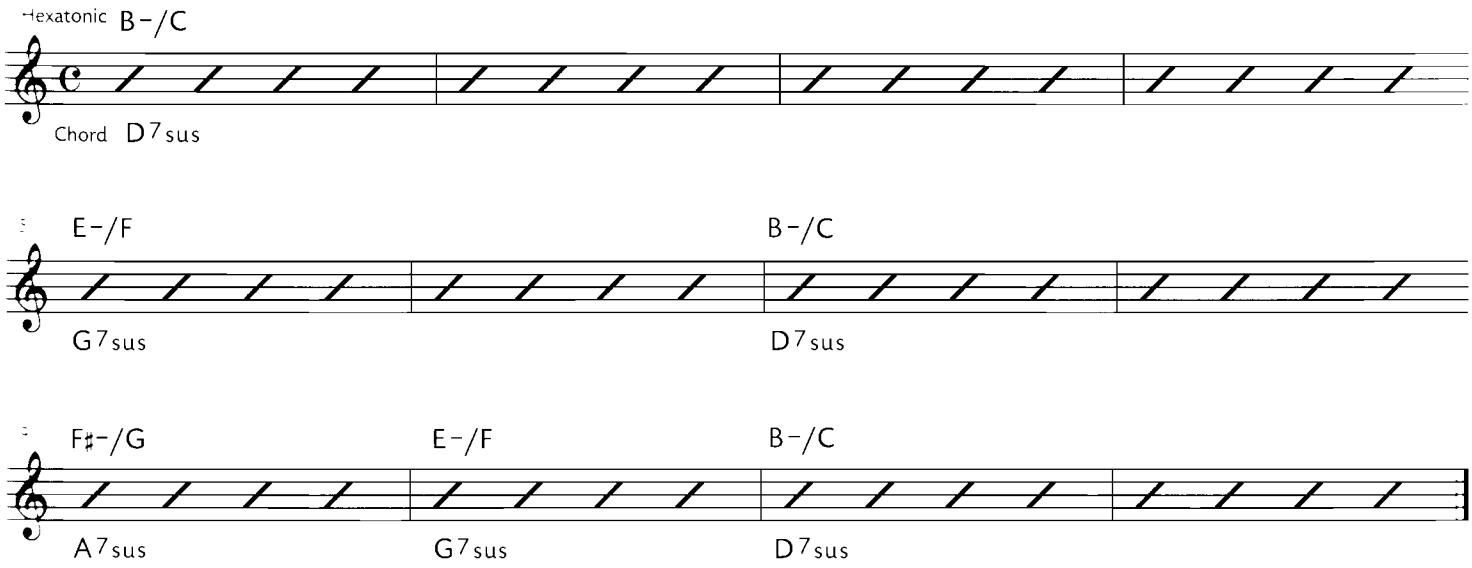
TUNE 2 (CD TRACKS 5 & 6) | B♭



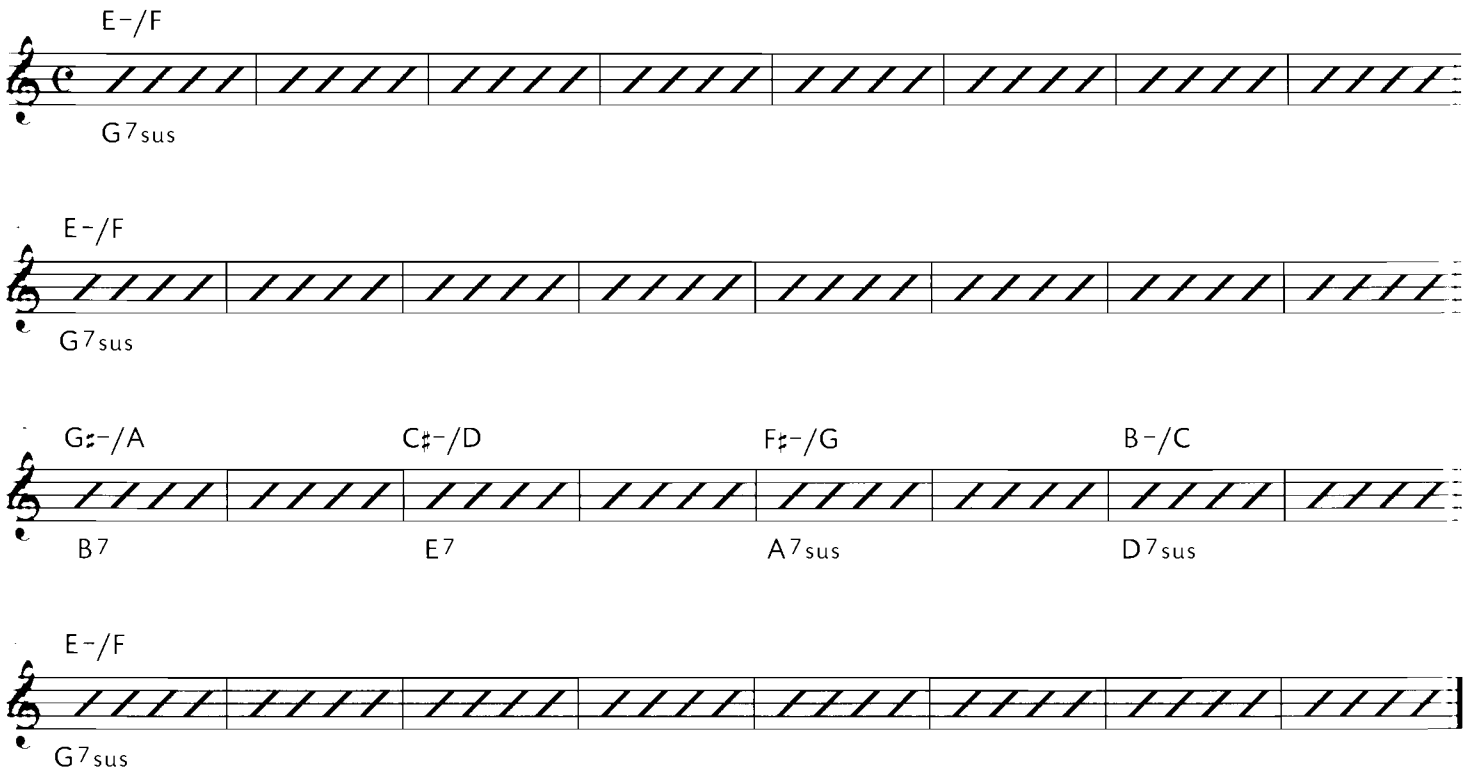
TUNE 4 (CD TRACK 8) | B♭



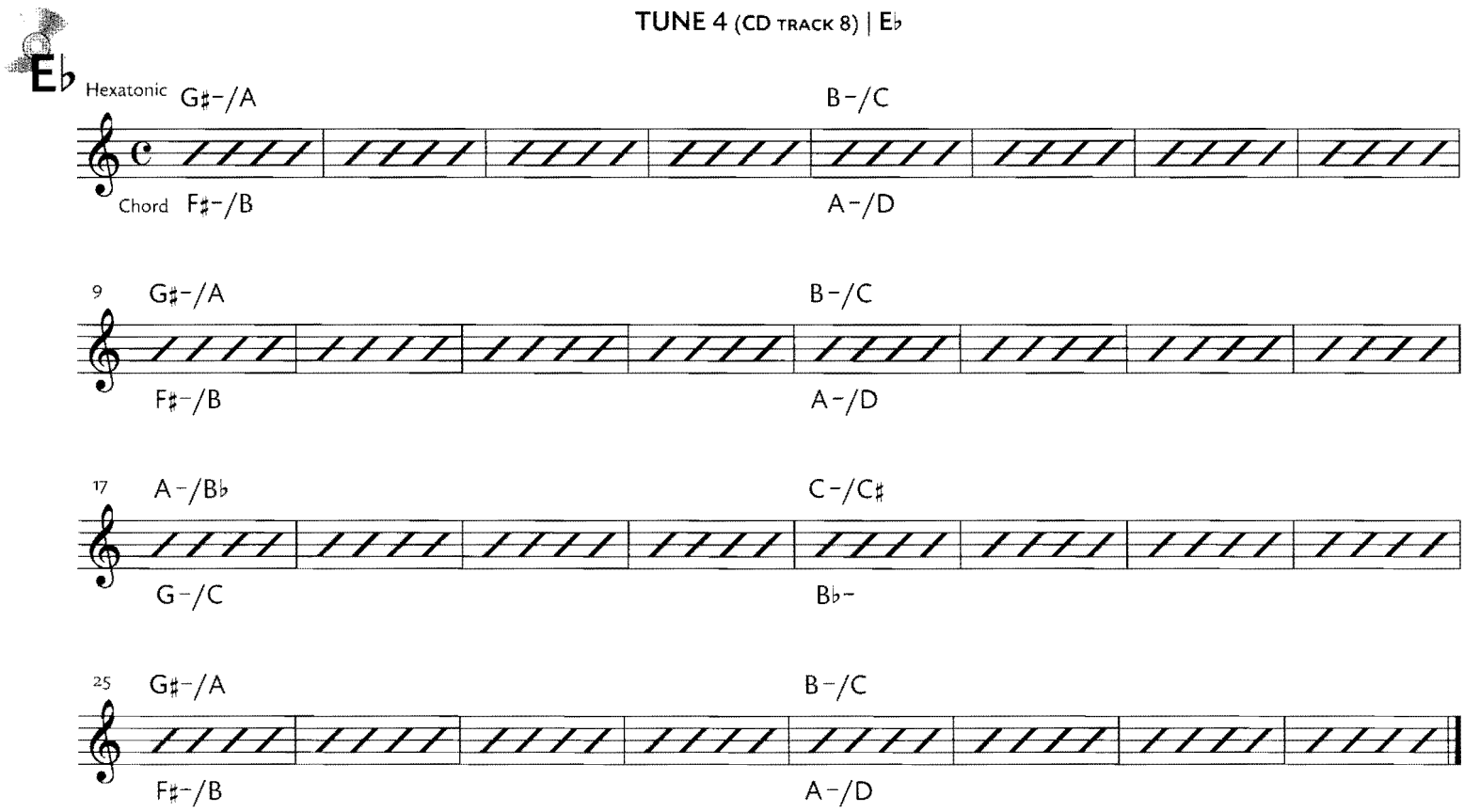
TUNE 1 (CD TRACKS 3 & 4) | E♭



TUNE 2 (CD TRACKS 5 & 6) | E♭

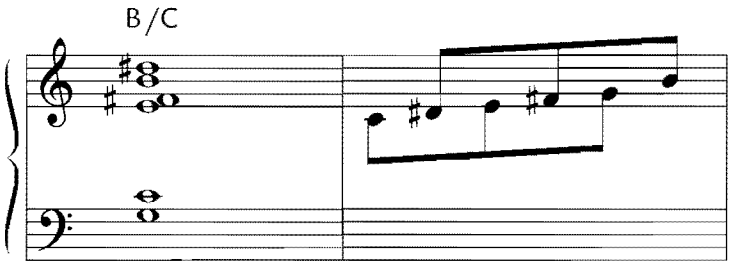


TUNE 4 (CD TRACK 8) | E♭

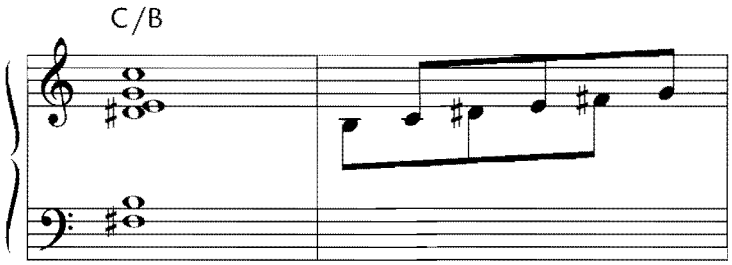


The third hexatonic we will investigate is major over major a half step apart. When the B triad is voiced over the C triad, major 7th intervals are sounded. If you invert these triads and voice the C triad on top of the B triad, minor 9th intervals are sounded. In some instances you might want the more dissonant sound of minor 9ths.

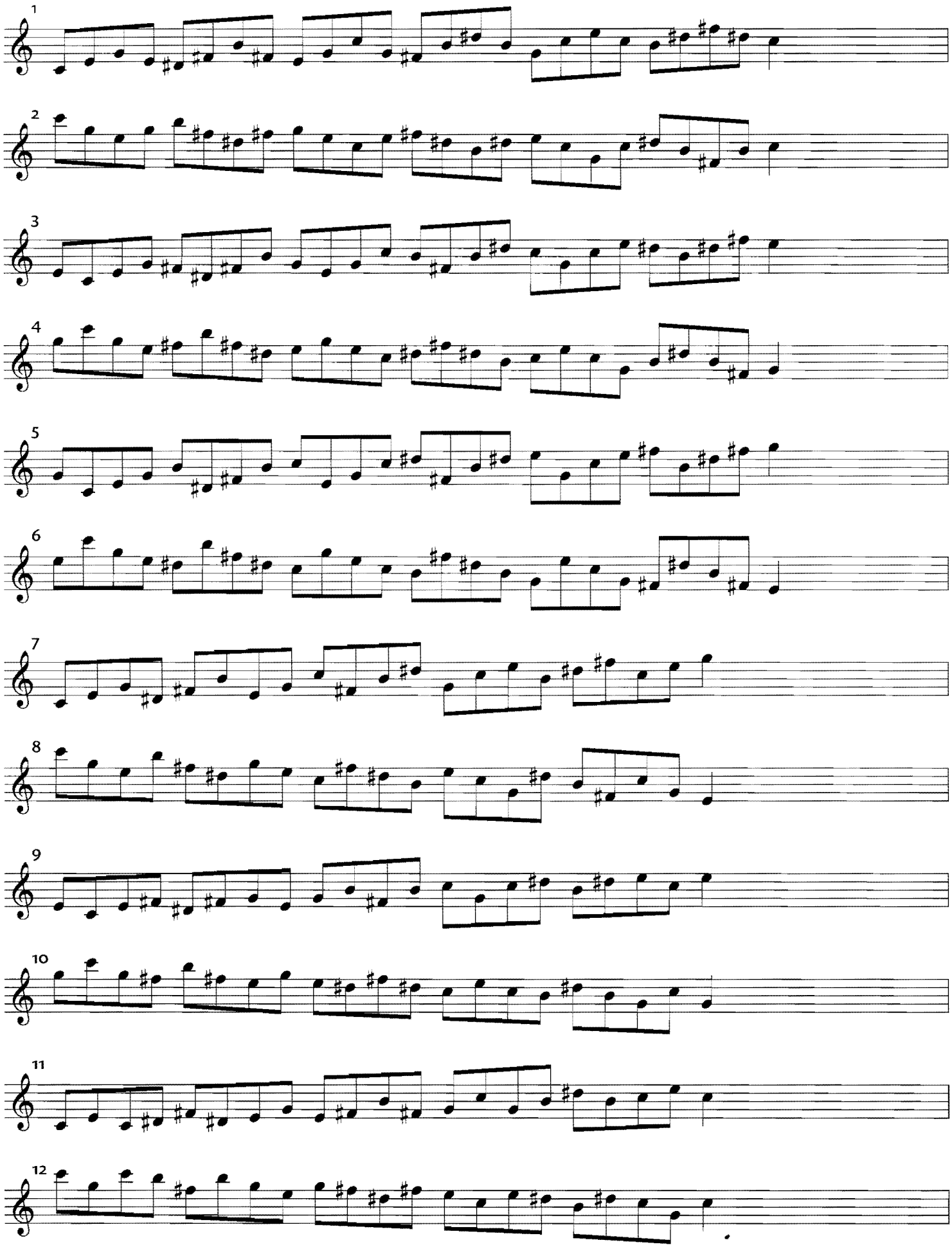
EXAMPLE



B/C creates major 7th intervals between the C and B, the G and F♯ and the E and D♯.



C/B creates minor 9th intervals between the D♯ and E, the F♯ and G and the B and C. This major over major hexatonic can fit over many chords. For example, it can be played on C△7, A–7, D7, F∅, B7♭9, E♭7 or E–7.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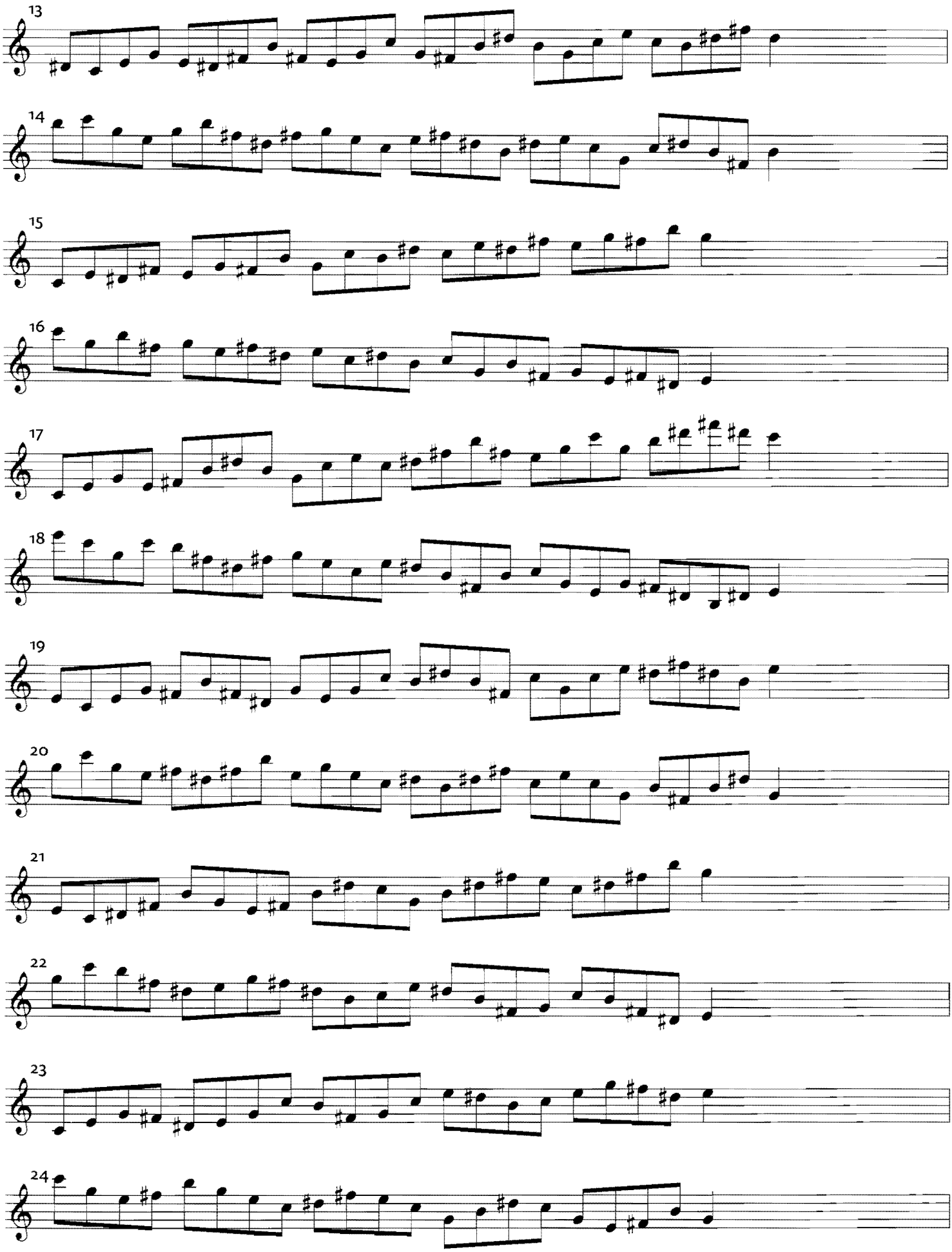
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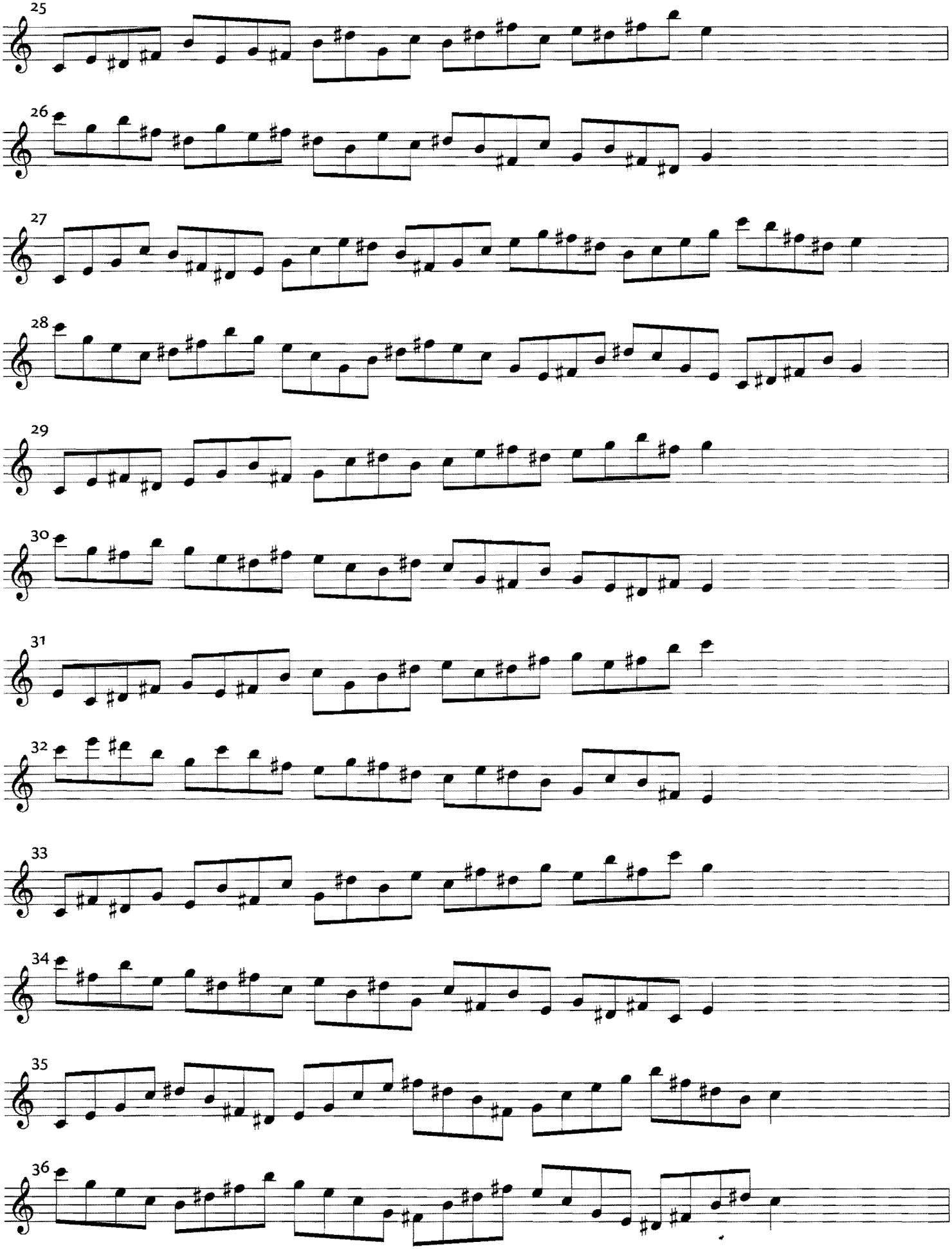
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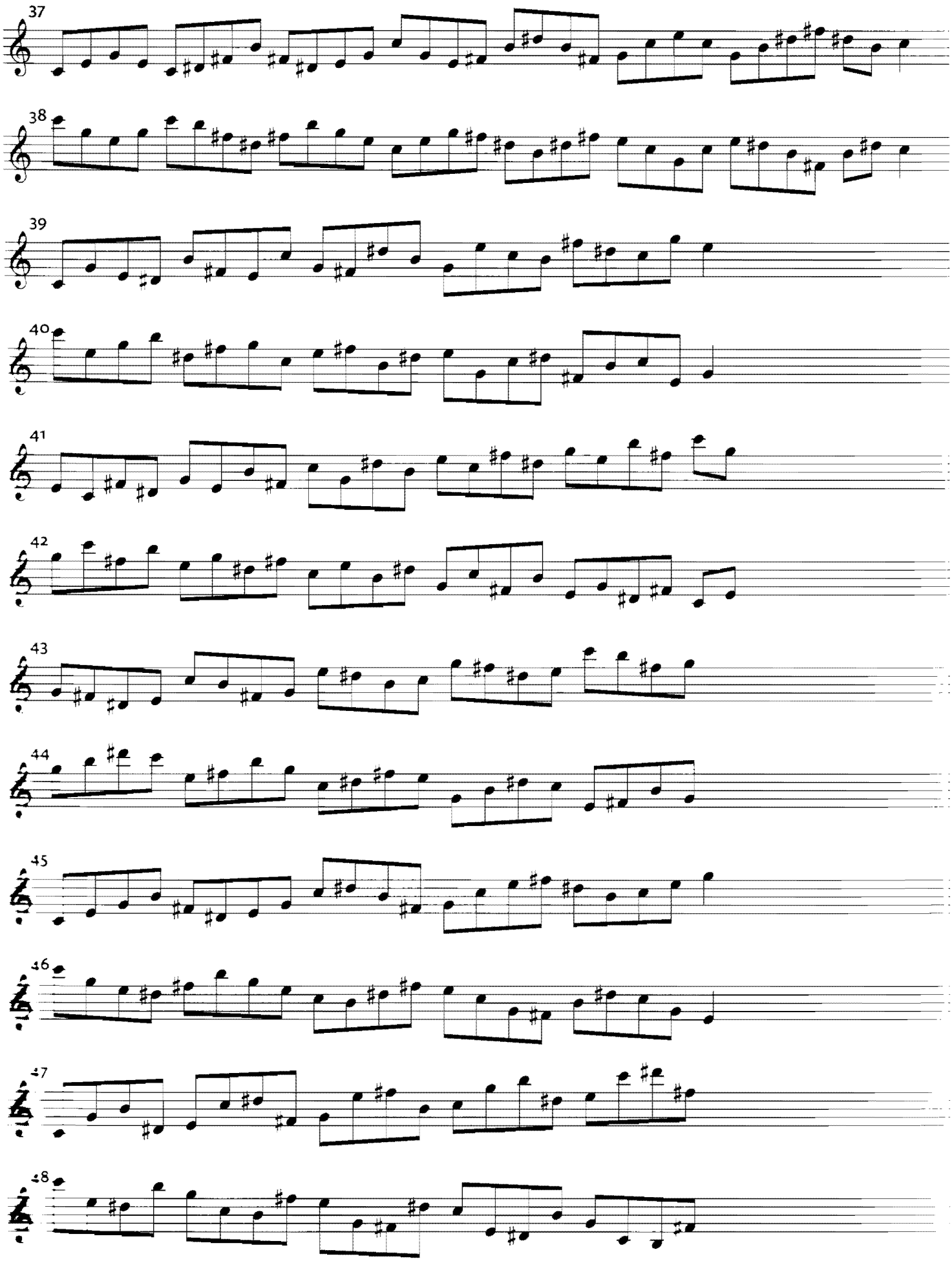
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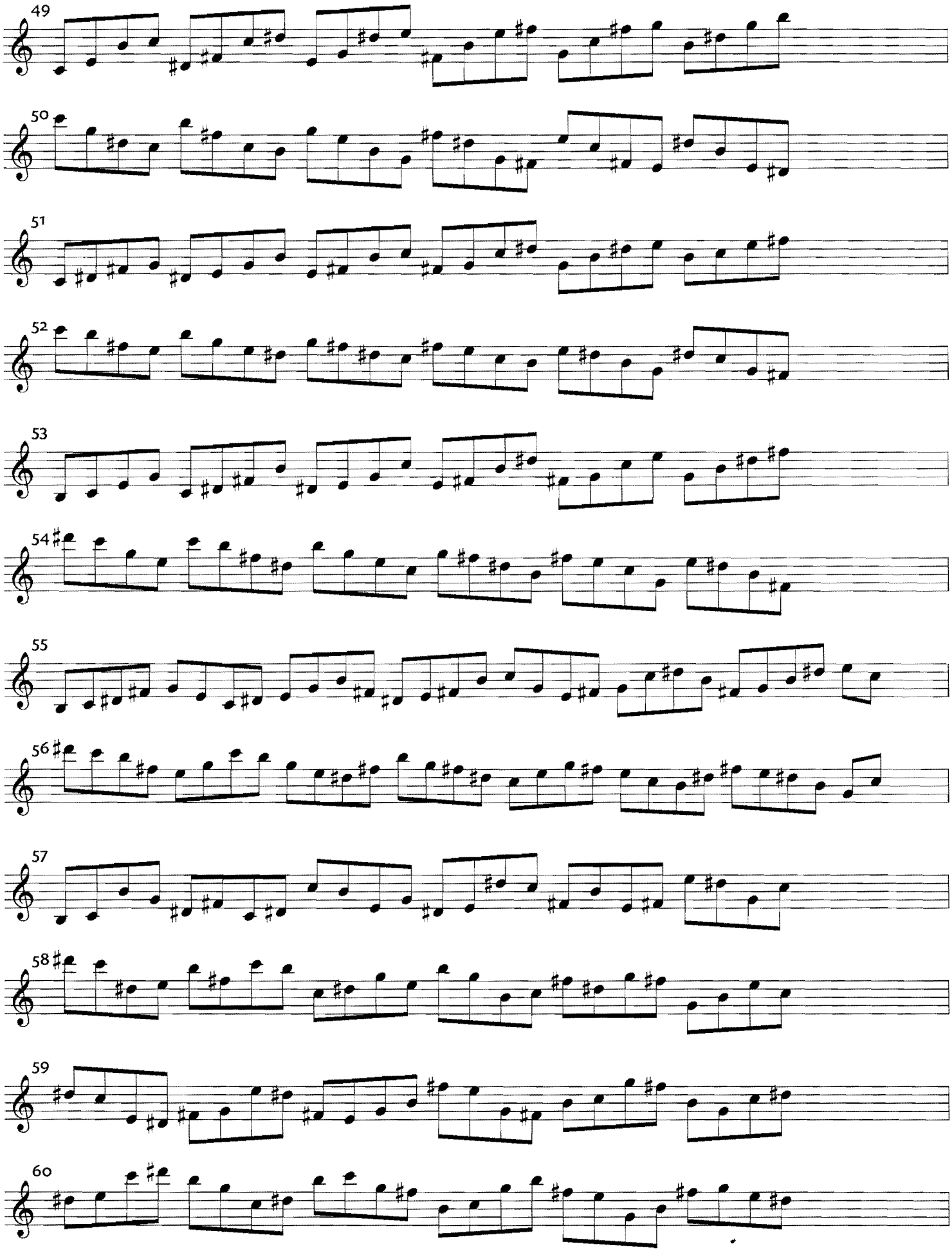
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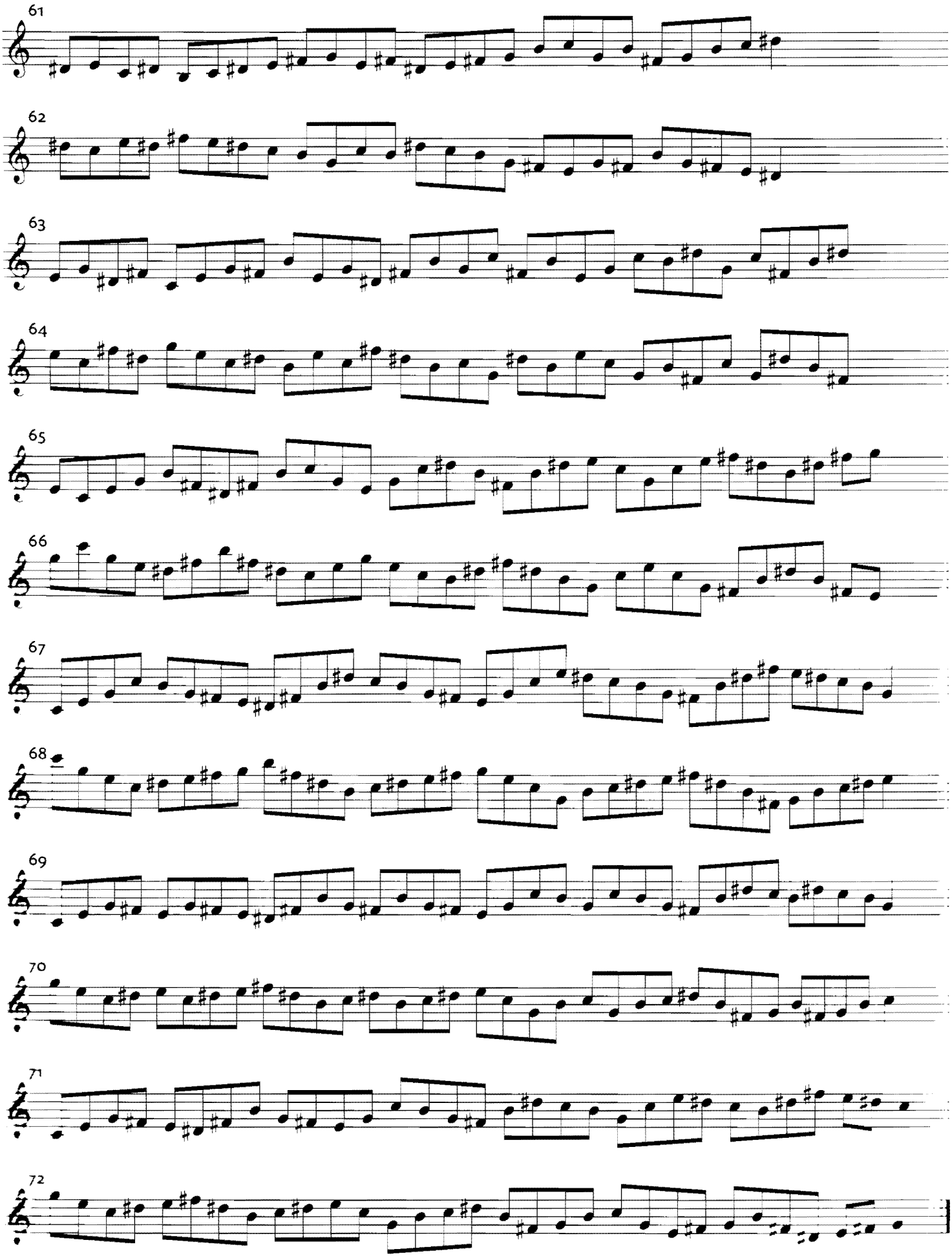
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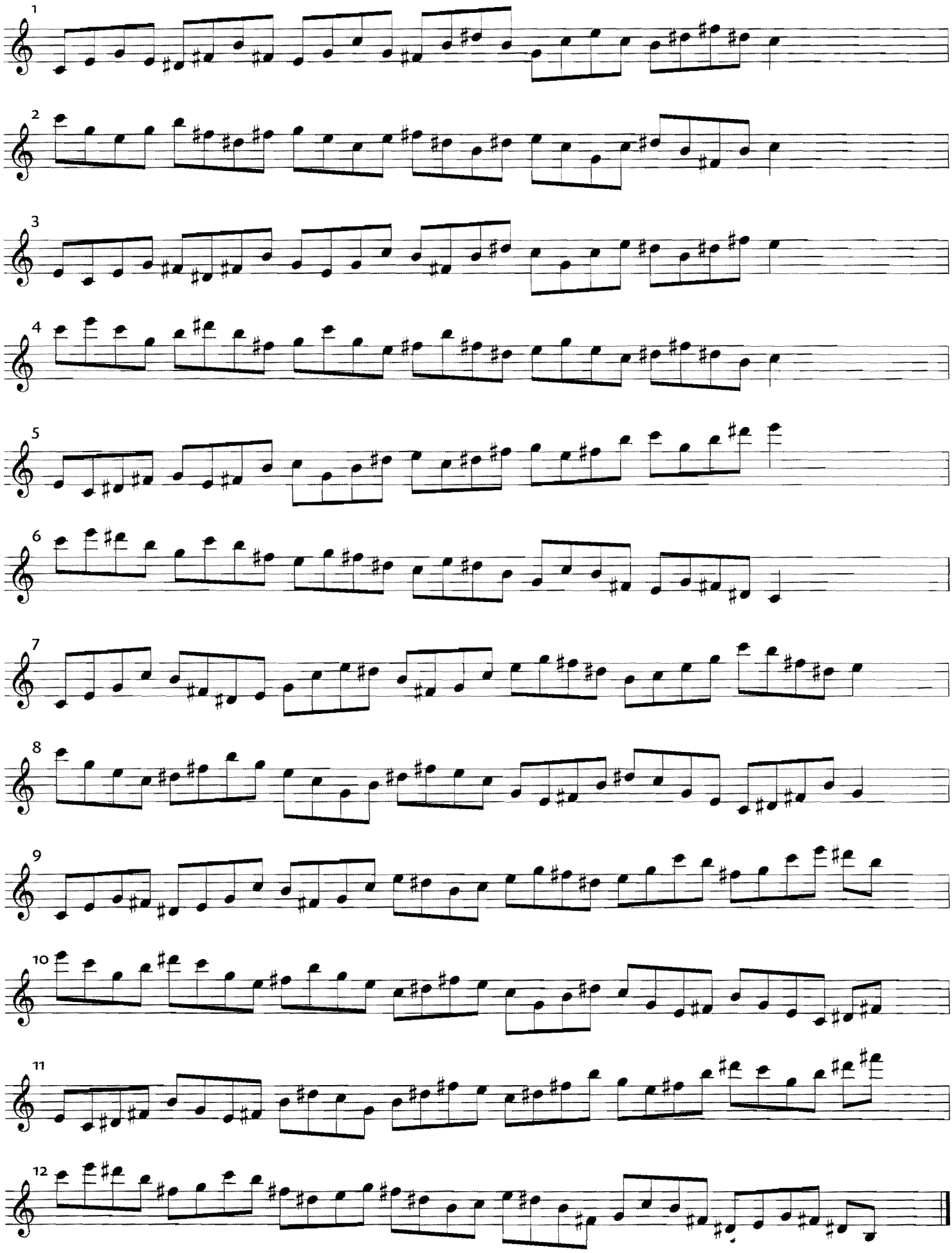

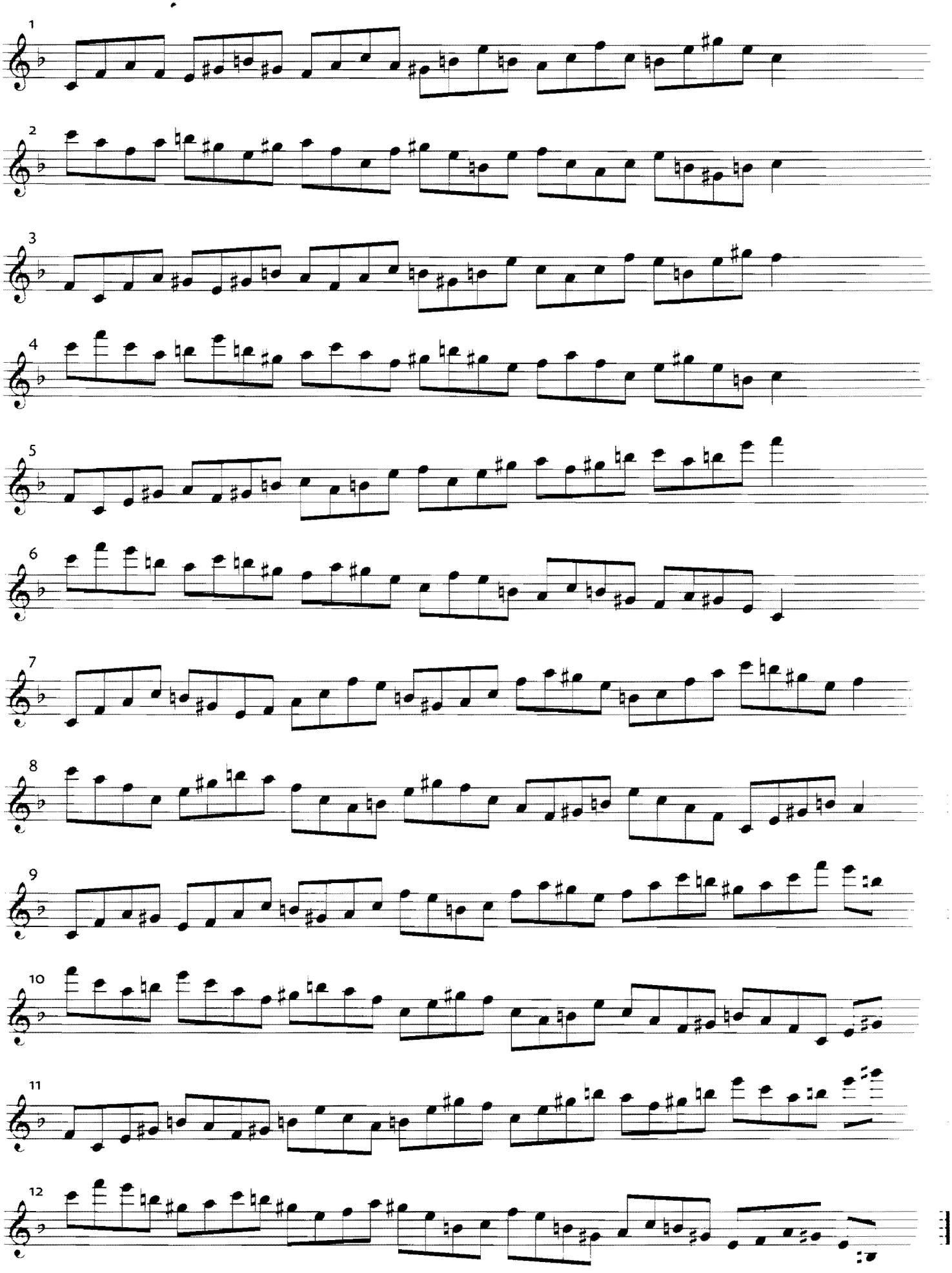

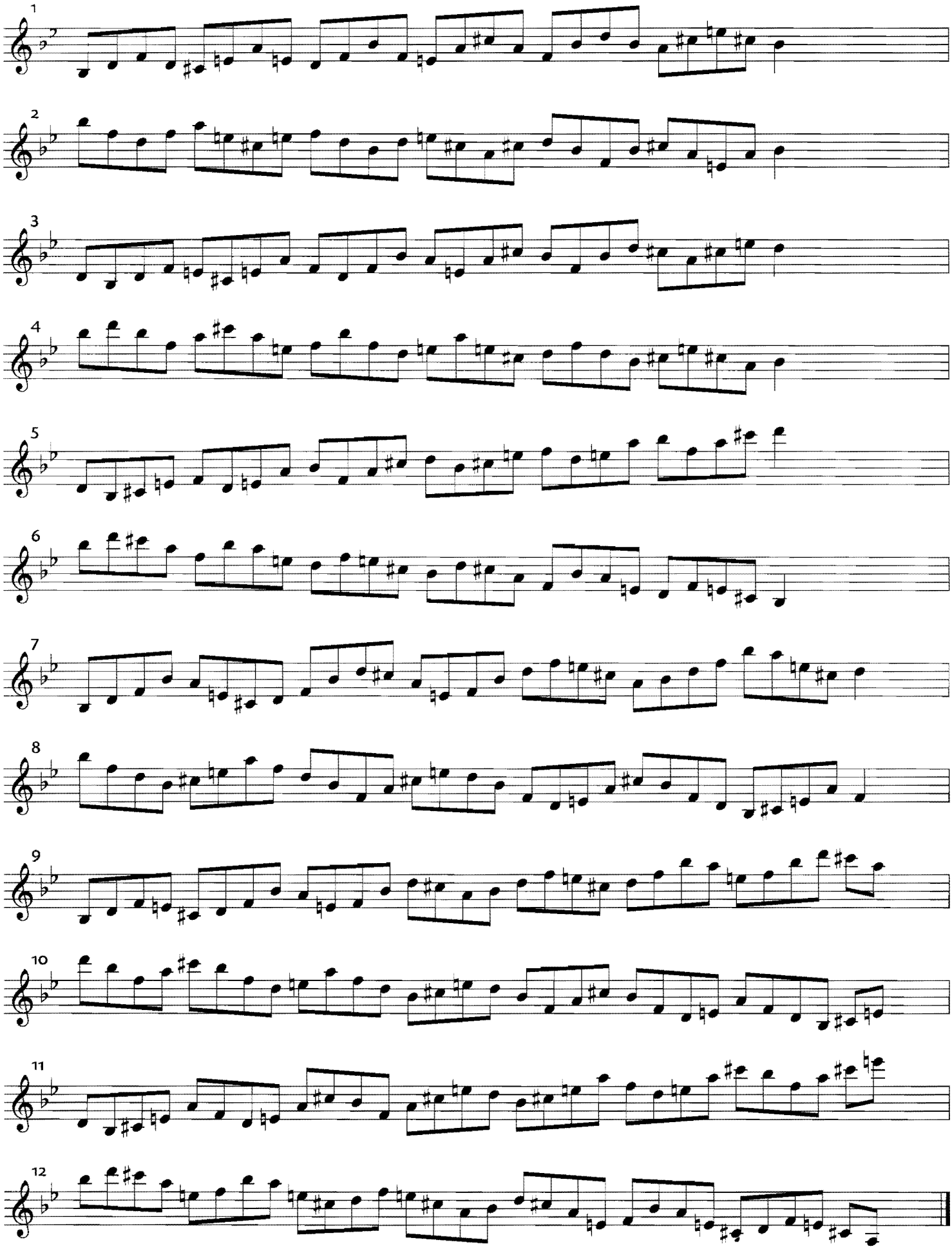
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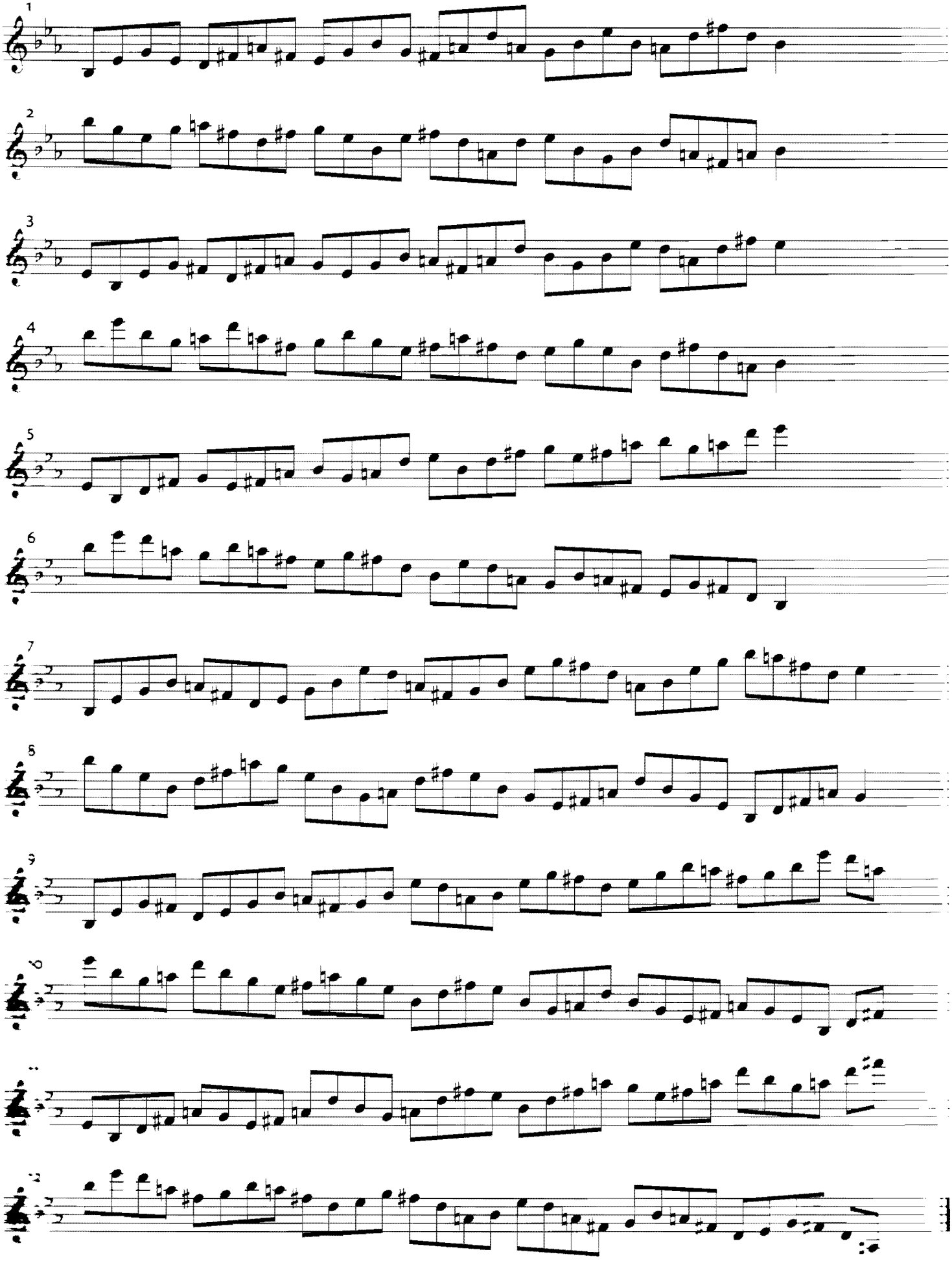
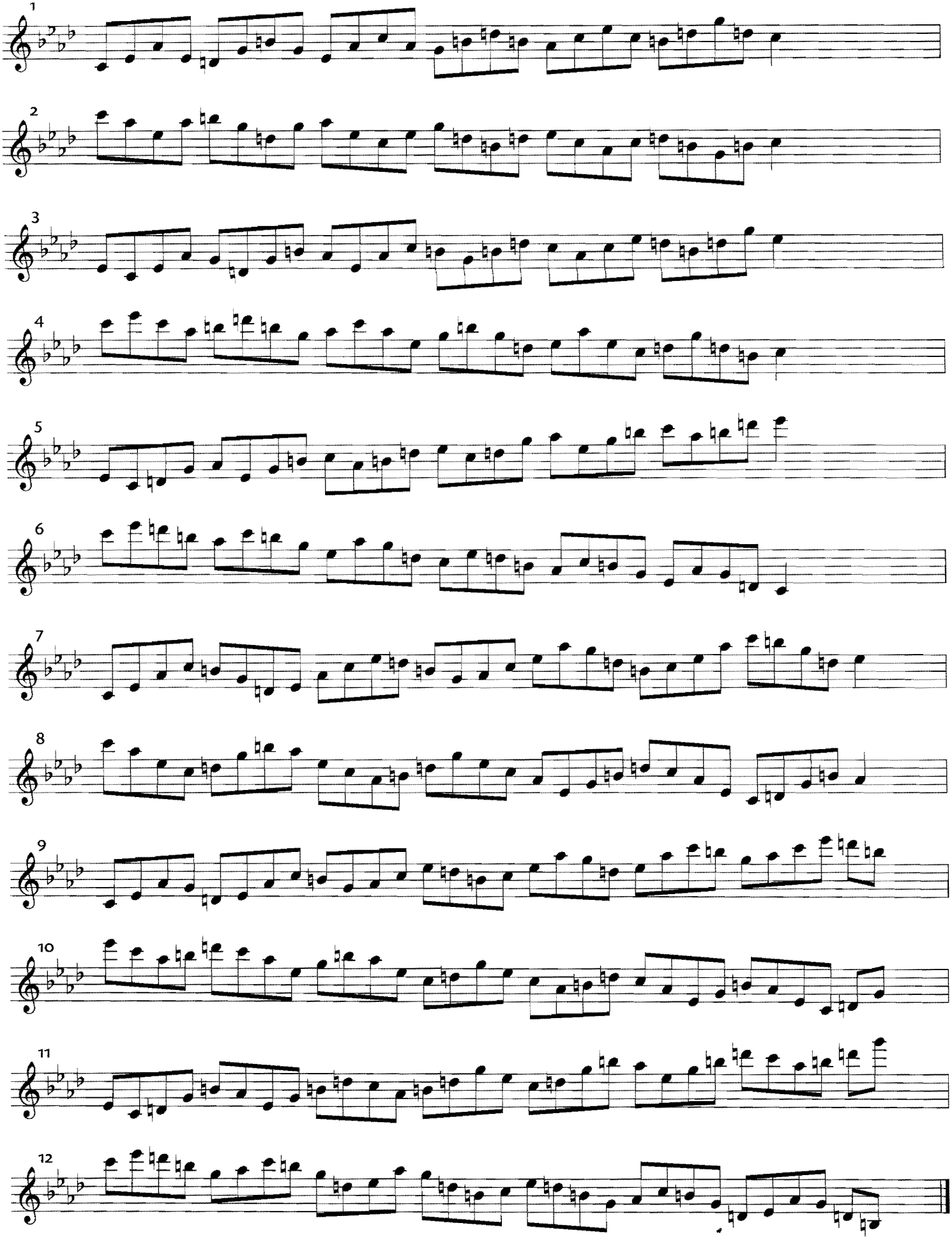
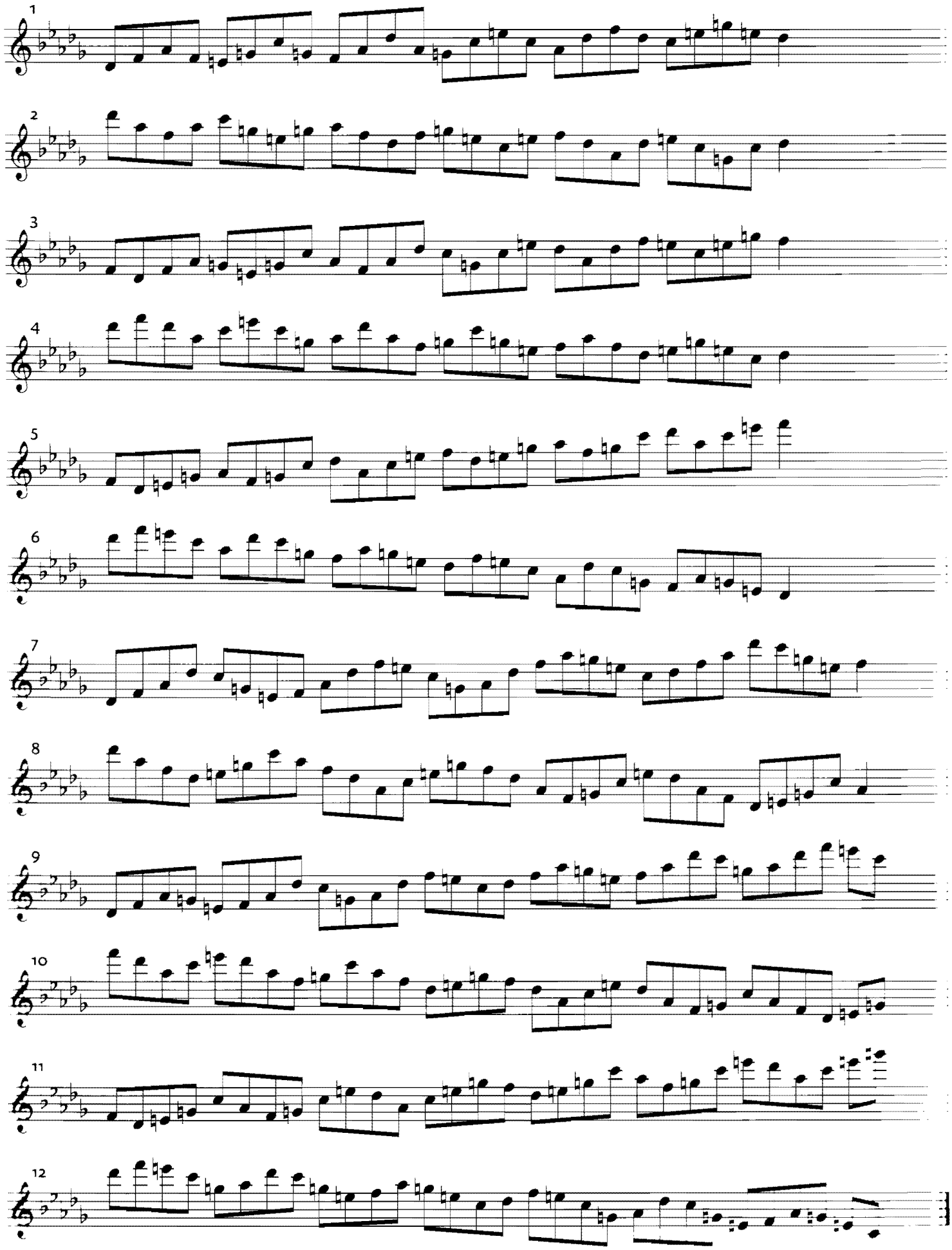
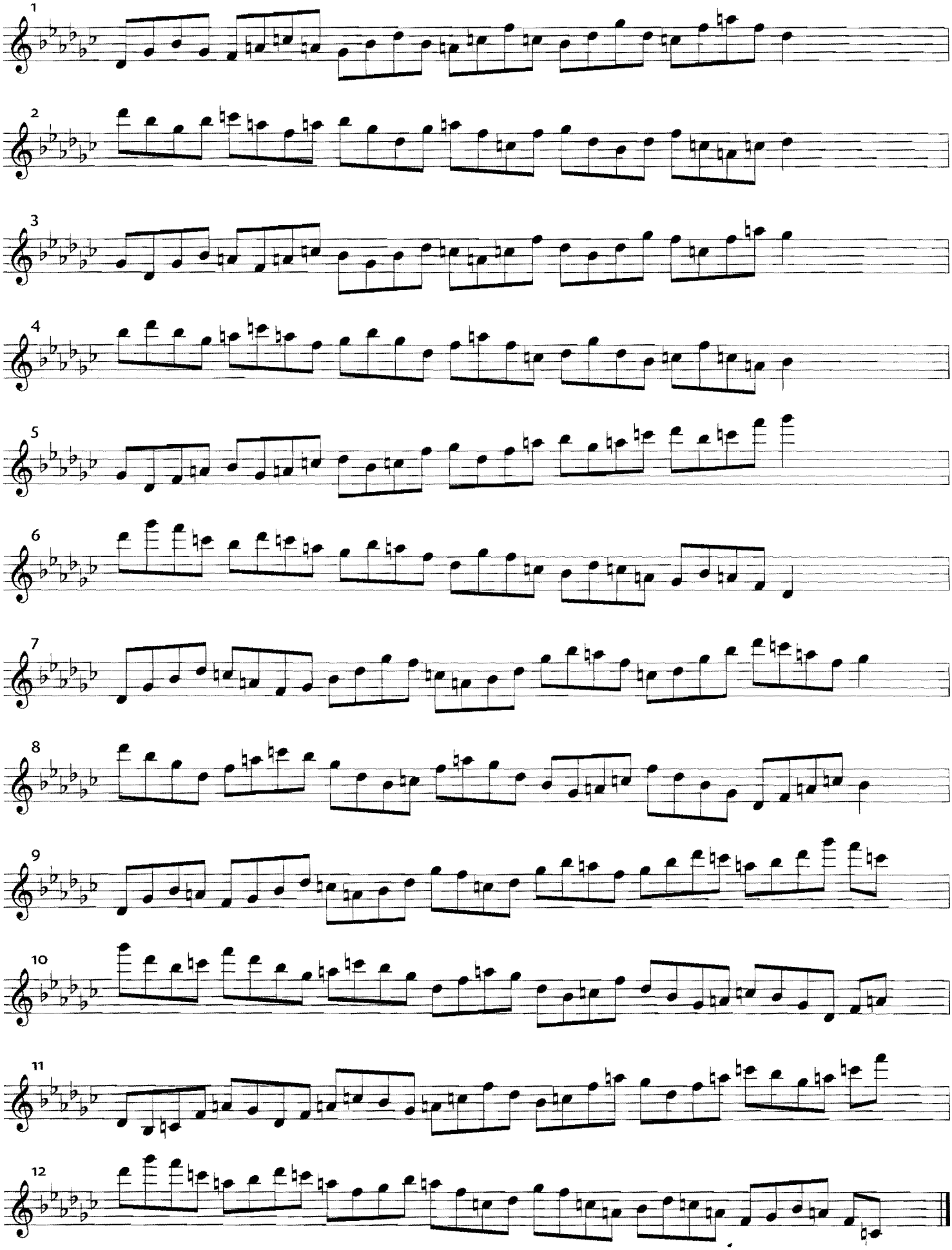


G Ab



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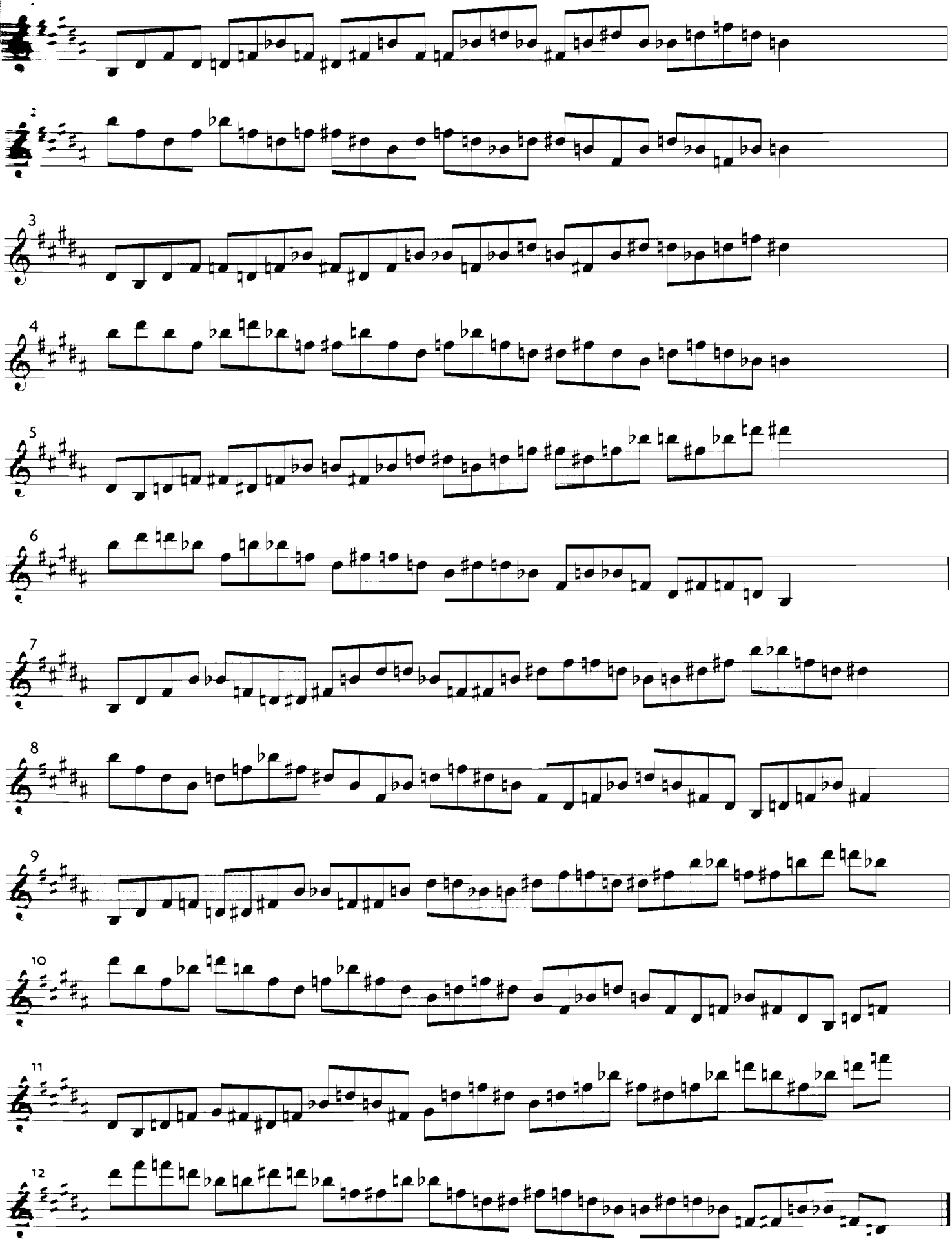

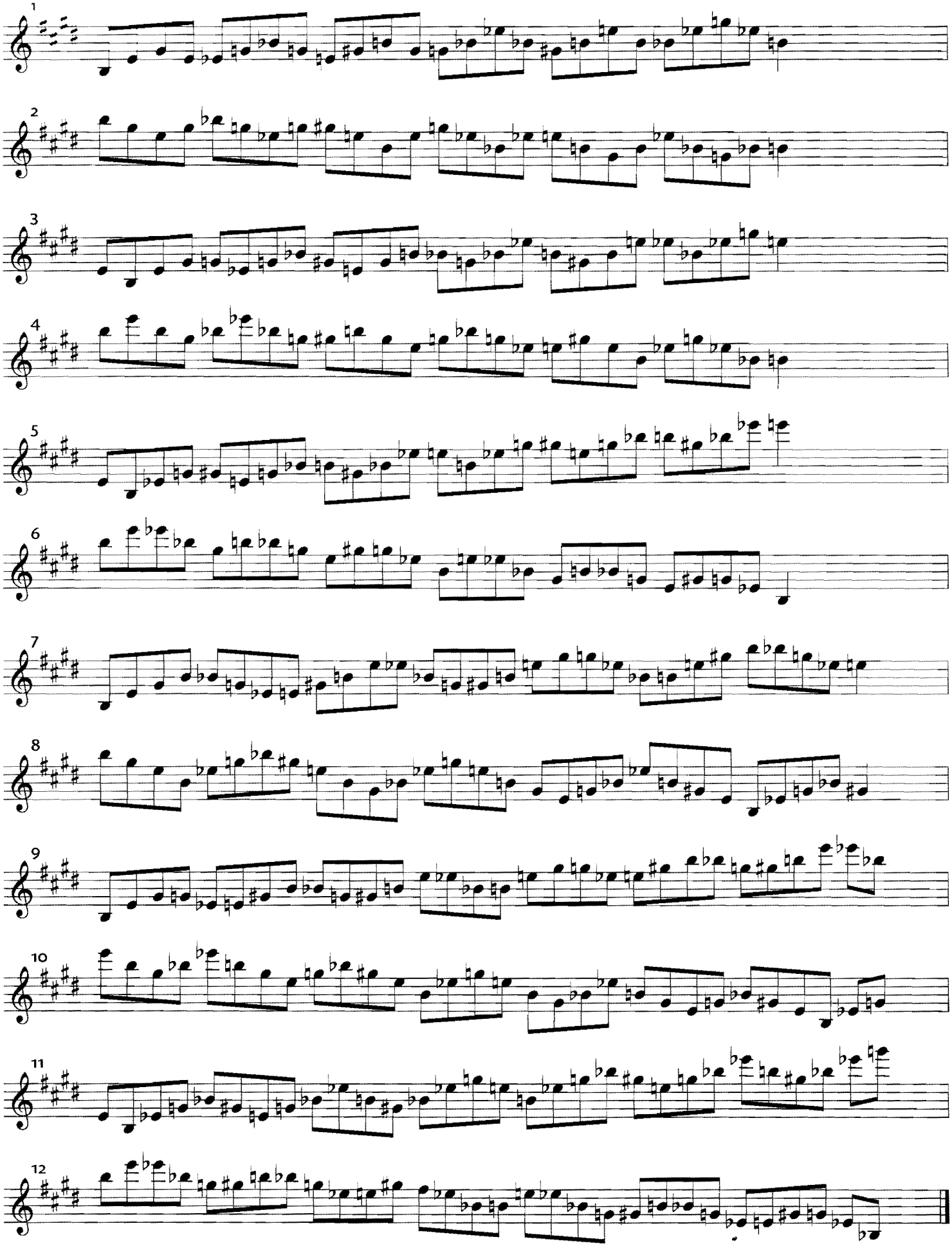

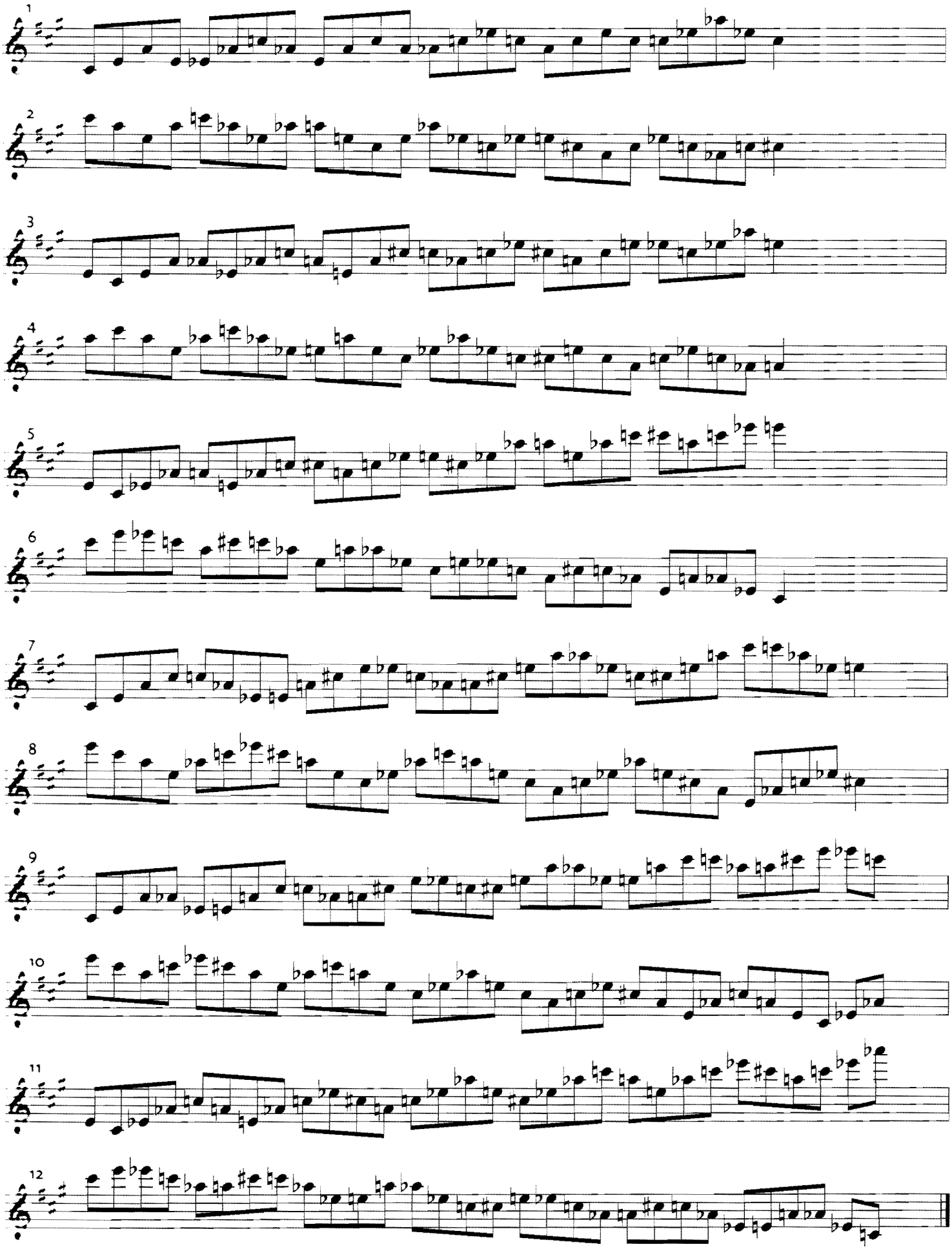
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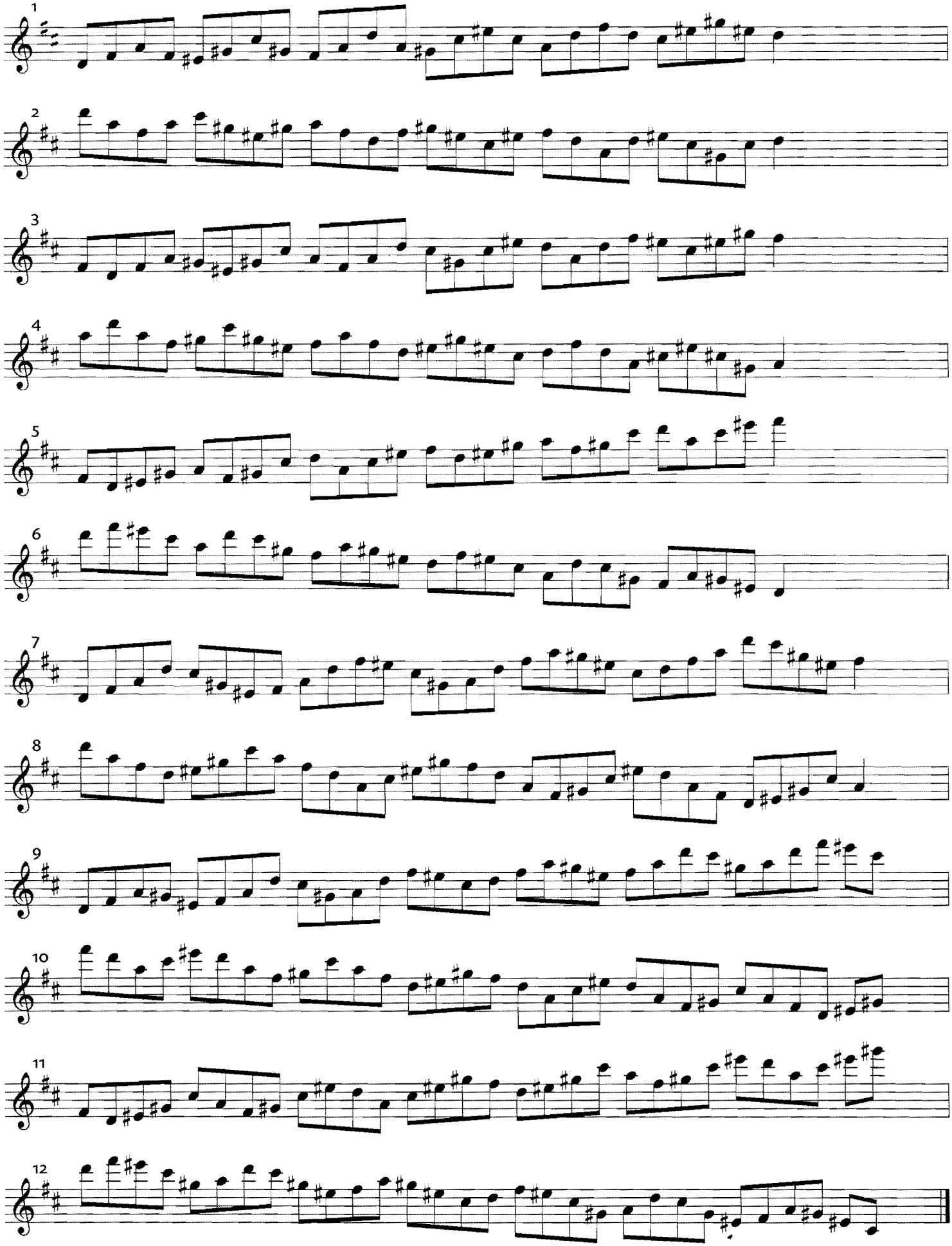
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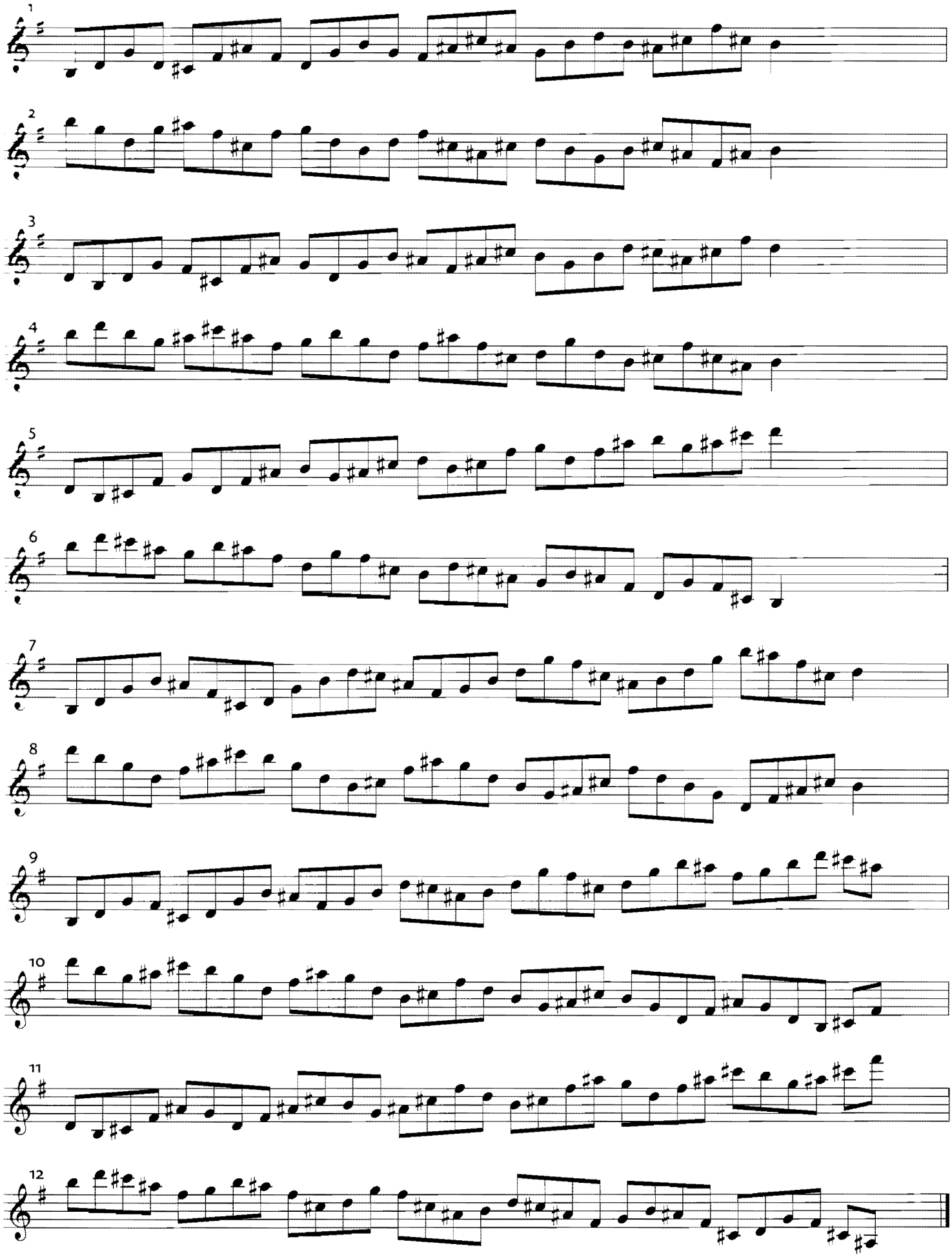
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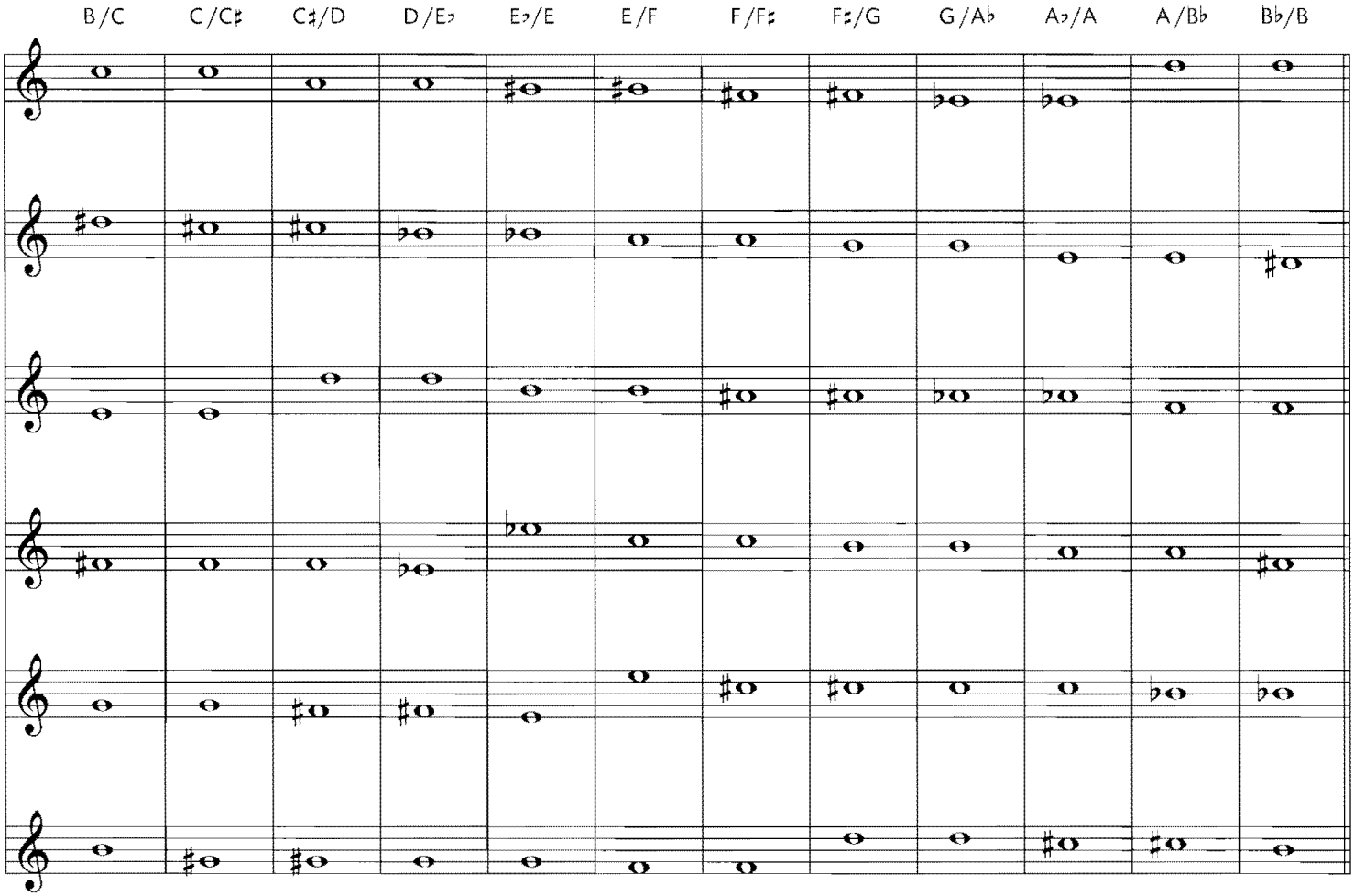
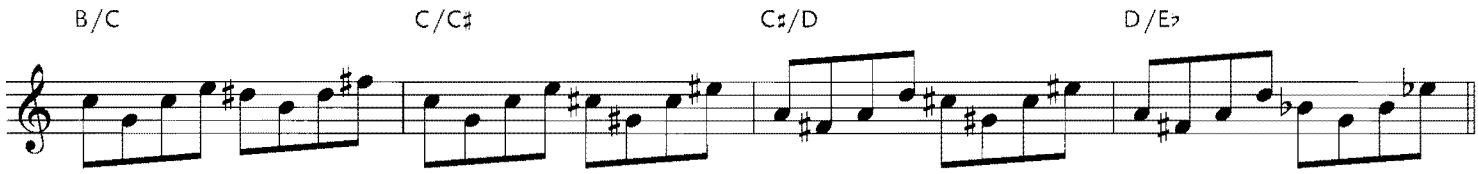
DESCENDING GRID: B/C

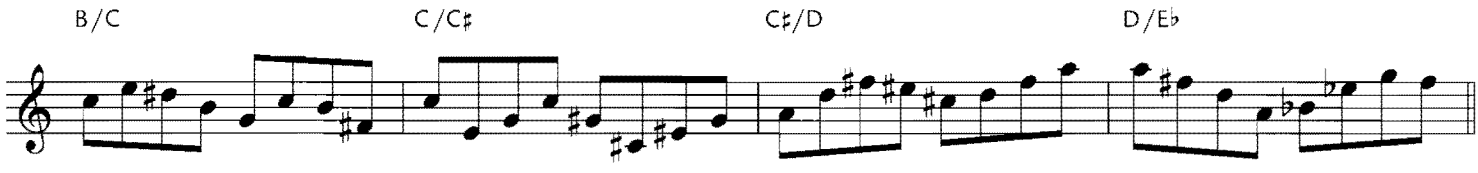
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



Example using the same melodic phrase from each starting note of the grid.



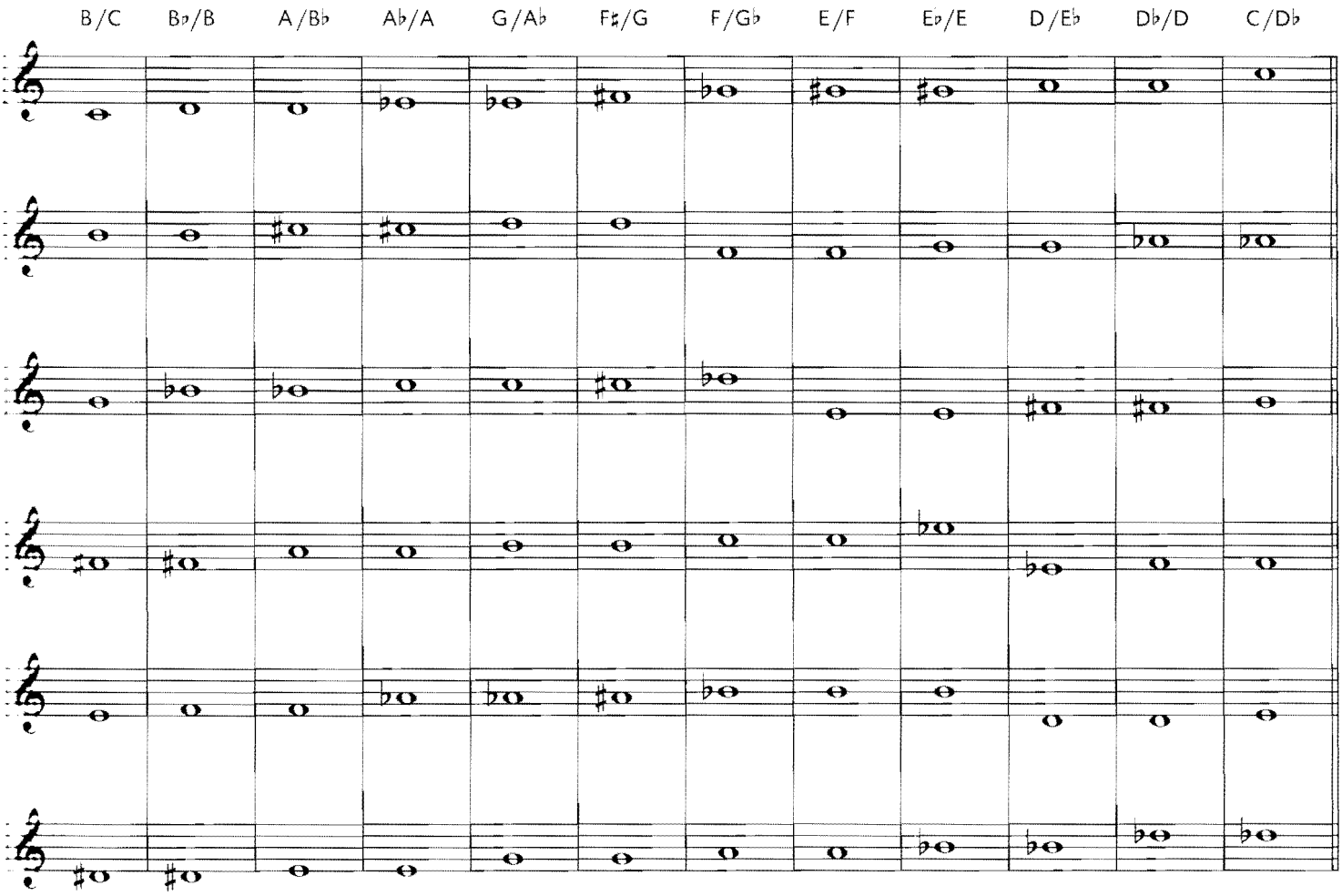
Example using different melodic phrases from each starting note of the grid.



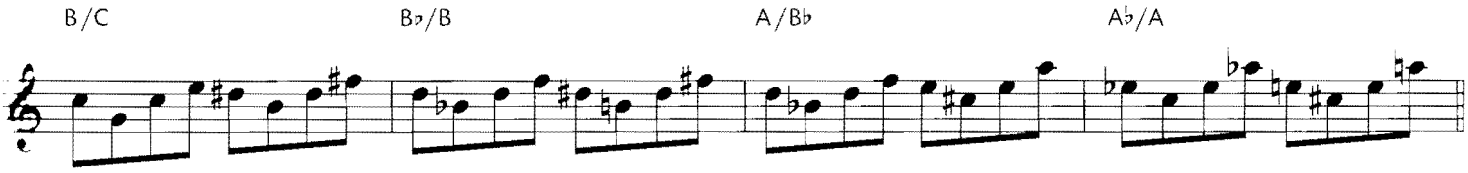
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B/C

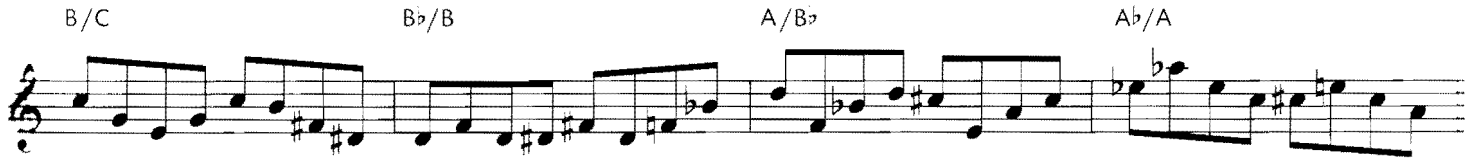
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.

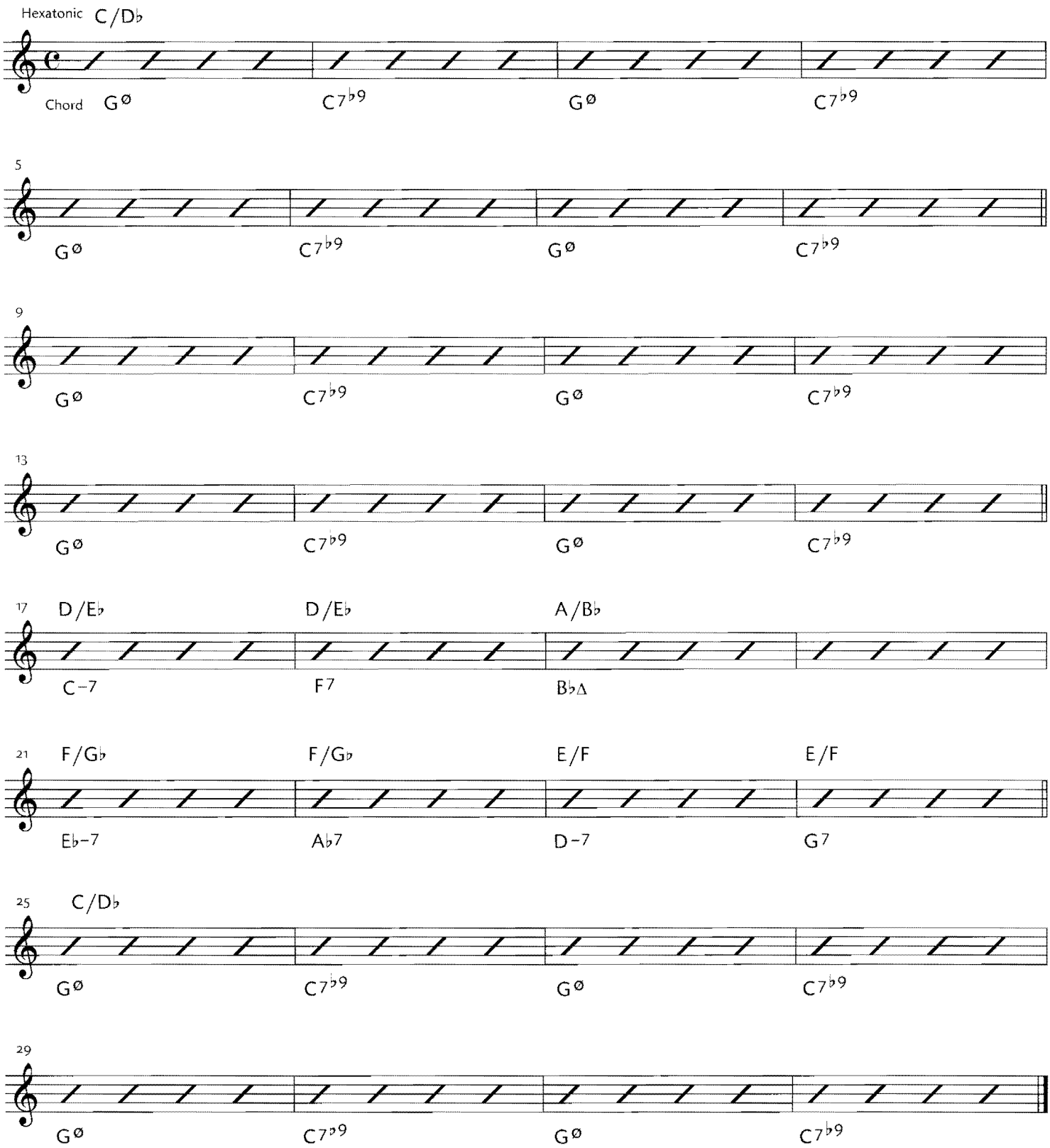


Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

C

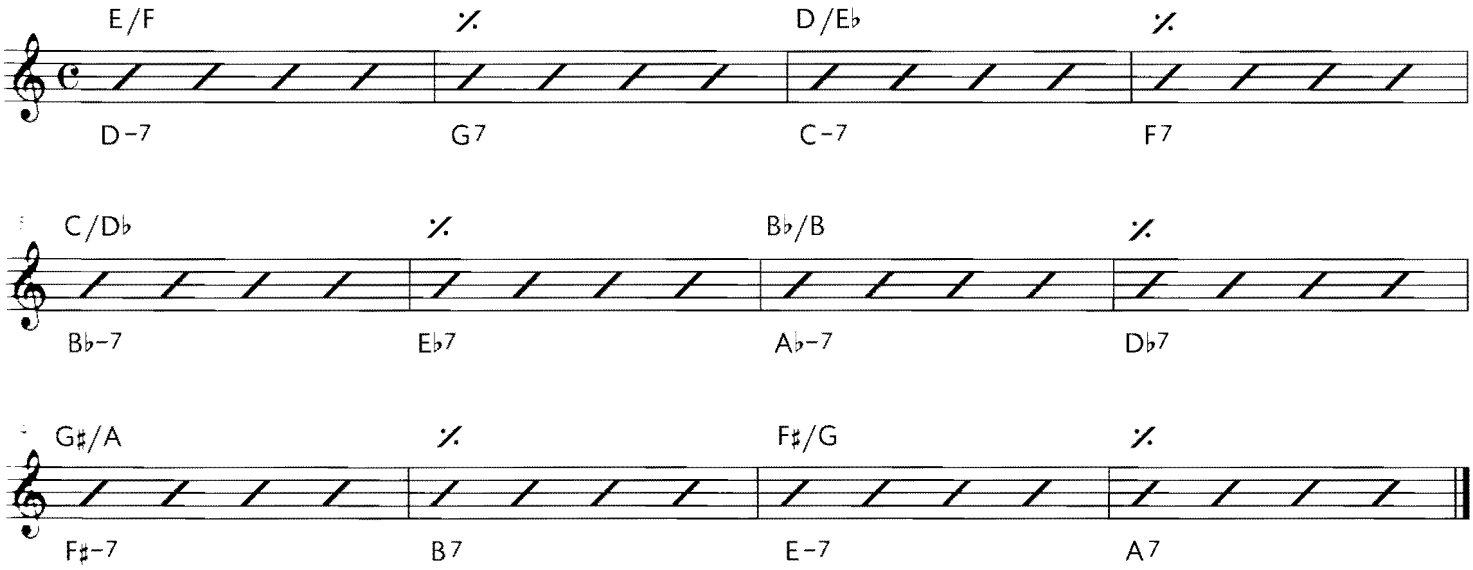
APPLICATIONS

TUNE 5 (CD TRACKS 9 & 10) | C

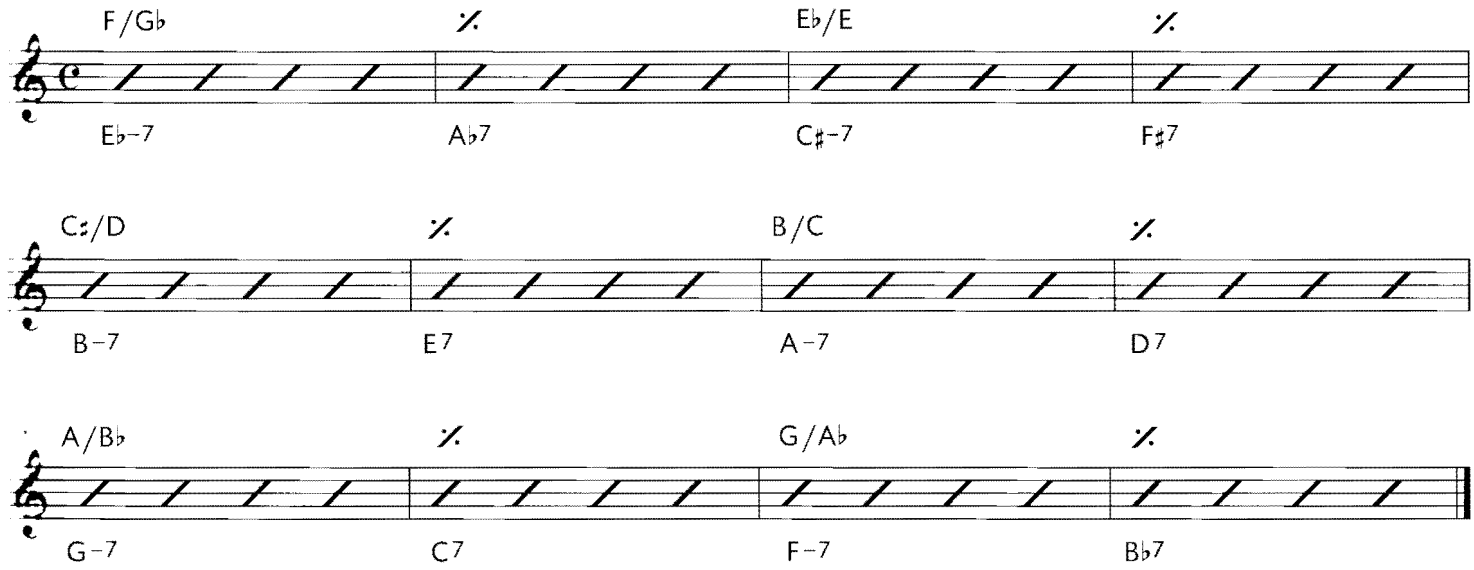


This hexatonic when played over a minor 7♭5 chord (ø) sounds a ♭9 and a ♯13 which may or may not be what you want. Try it, you might like it! On a minor 7th chord, the upper triad sounds the 9, ♯11 and 13. On a dominant chord, the two triads include the ♯9 and the ♭9 as well as the ♯11 and the 3rd. Like a blues scale, in the wrong hands this

TUNE 6 (PROGRESSION 1) (CD TRACK 11) | C



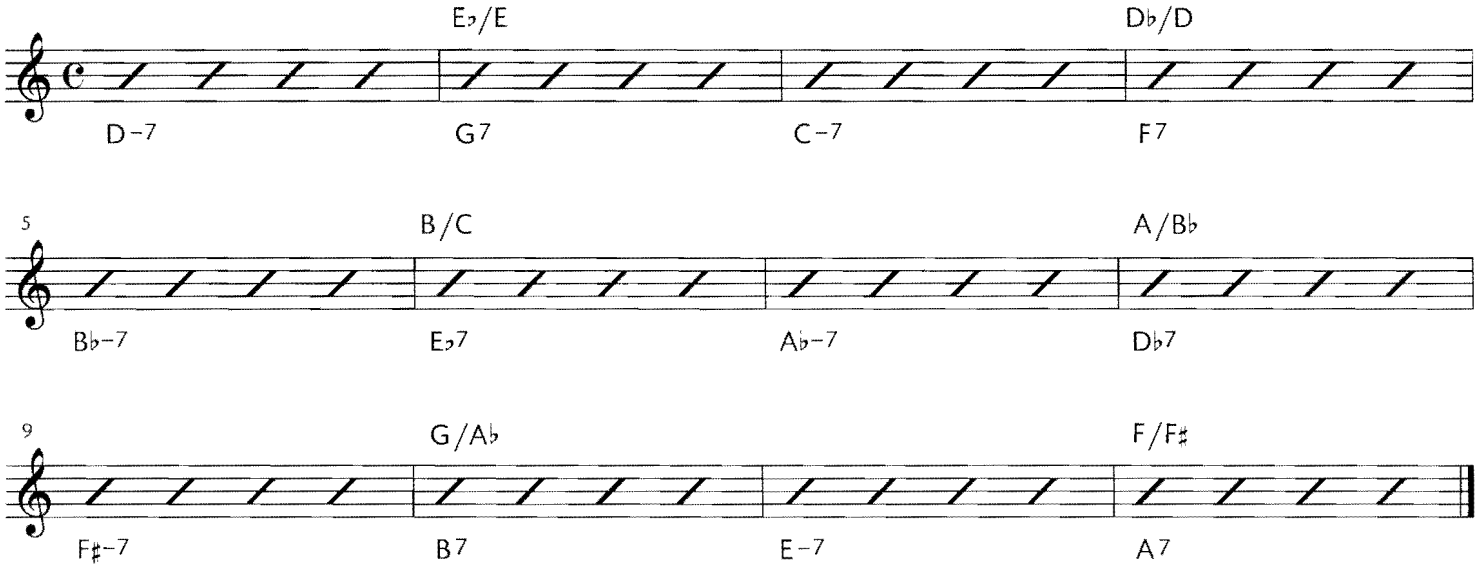
TUNE 7 (PROGRESSION 2) (CD TRACK 12) | C



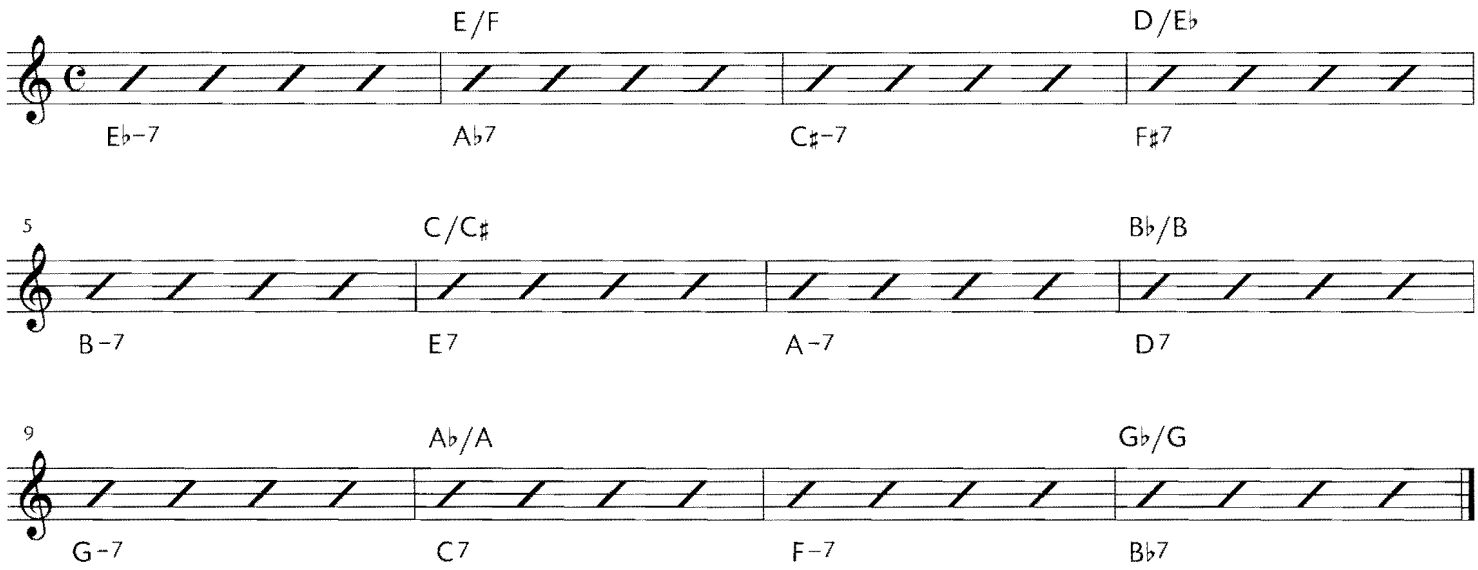
Of course, improvising and using only one particular hexatonic sounds very one-dimensional. Nevertheless, it is a good way to practice in order to make it your own. Try integrating this approach with other melodic material.

Try progressions 1 and 2 with this hexatonic, too.

TUNE 6 (CD TRACK 11) | **C**

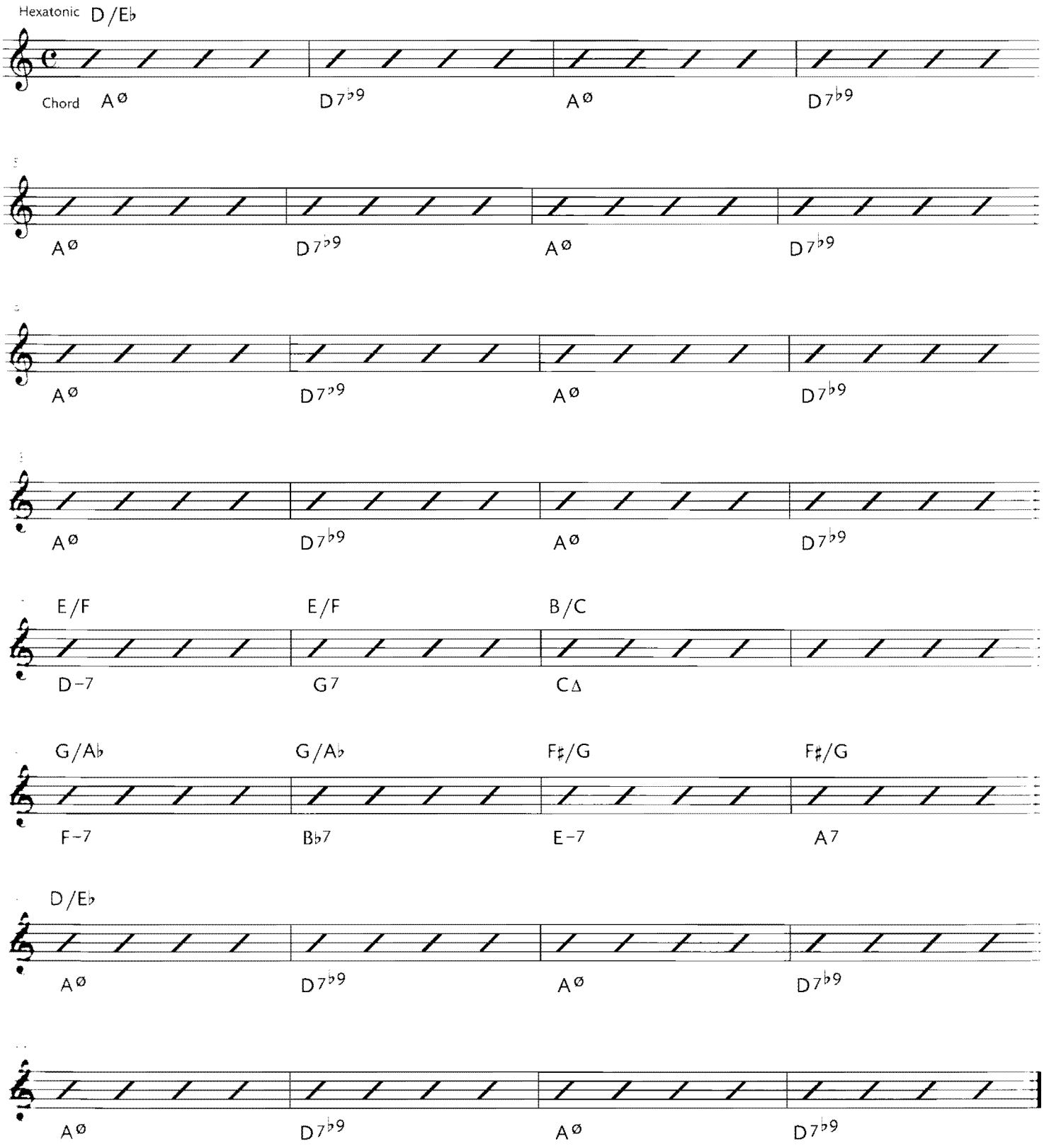


TUNE 7 (CD TRACK 12) | **C**



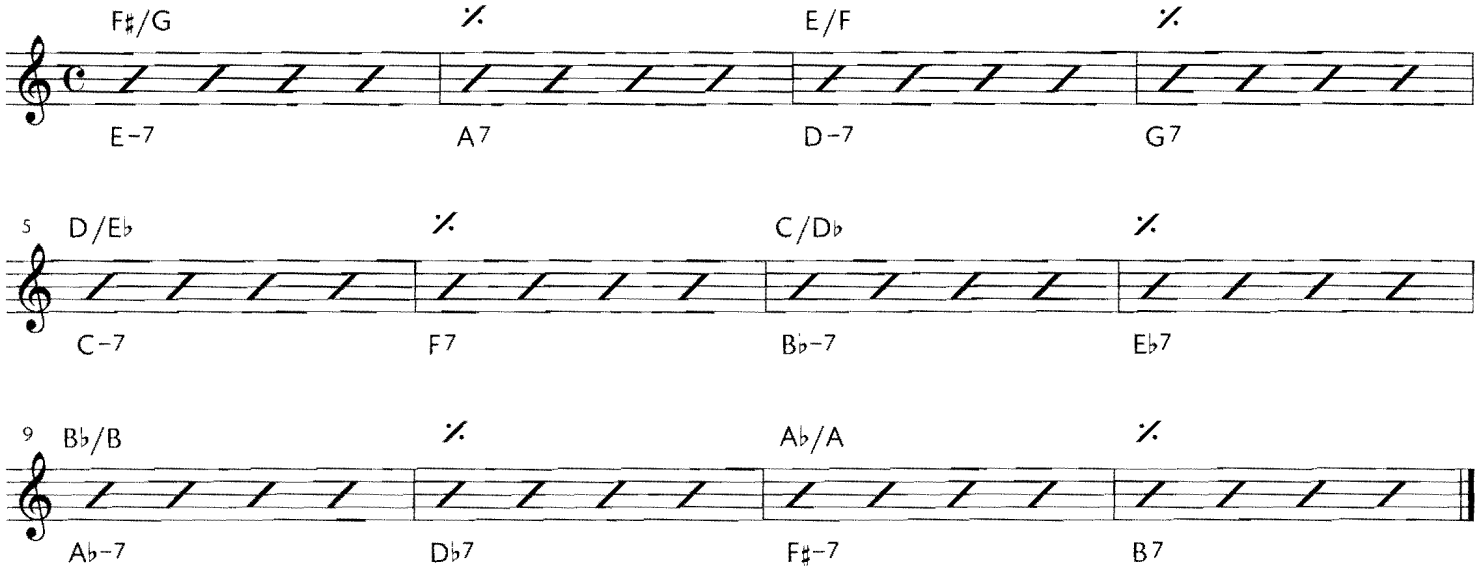
When played on a dominant chord, this hexatonic sounds the ♯13 and ♭13, as well as the ♭9 and ♯9. Try anticipating the dominant chord by playing the hexatonic on the preceding minor 7 chord. This is meant to be a particular sound and, of course, over-using it would be comparable to over-spiced food.

For the minor 7th chords you may either use the hexatonics given on the previous page or play any "regular" scale.

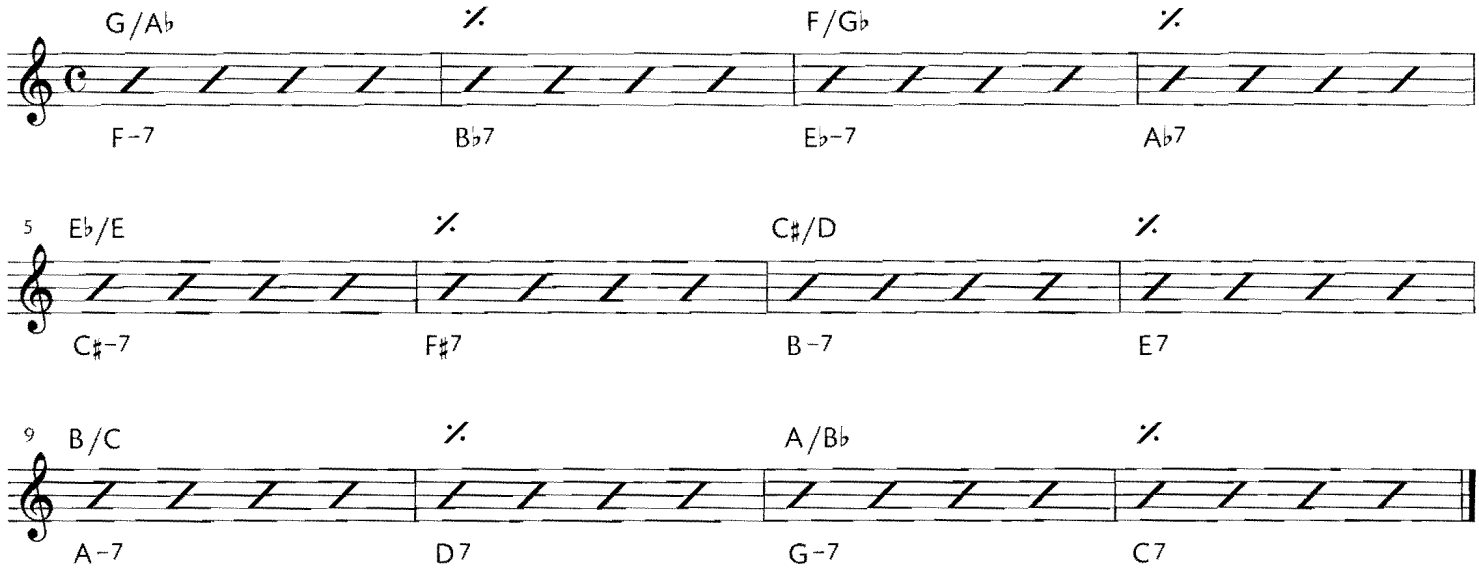


This hexatonic when played over a minor 7♭5 chord (ø) sounds a ♭9 and a ♯13 which may or may not be what you want. Try it, you might like it! On a minor 7th chord, the upper triad sounds the 9, ♯11 and 13. On a dominant chord, the two triads include the ♯9 and the ♭9 as well as the ♯11 and the 3rd. Like a blues scale, in the wrong hands this could be devastating!

TUNE 6 (PROGRESSION 1) (CD TRACK 11) | B♭

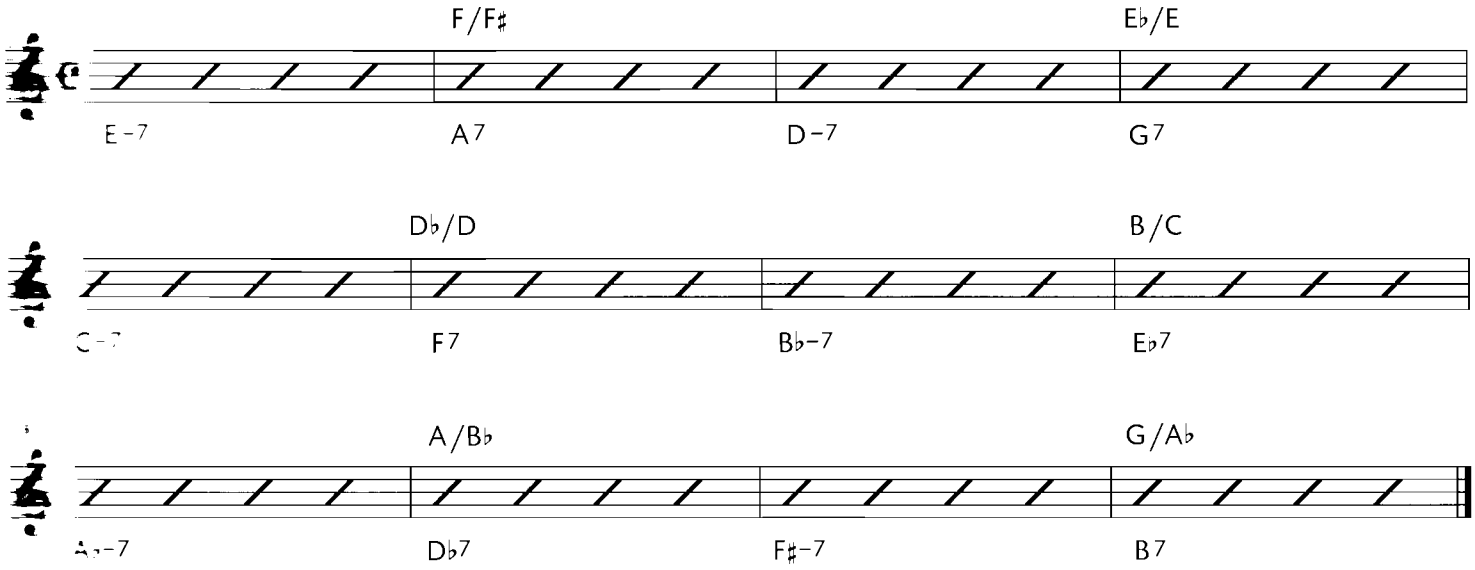


TUNE 7 (PROGRESSION 2) (CD TRACK 12) | B♭

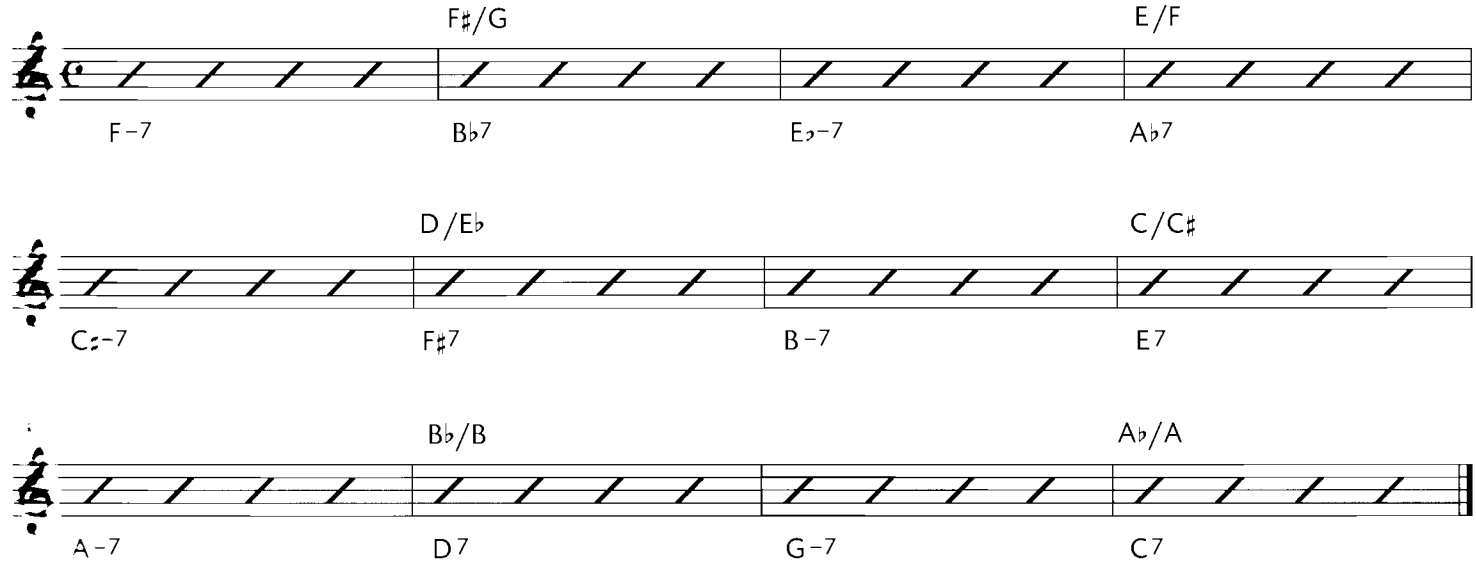


Of course, improvising and using only one particular hexatonic sounds very one-dimensional. Nevertheless, it is a good way to practice in order to make it your own. Try integrating this approach with other melodic material.

TUNE 6 (CD TRACK 11) | B♭



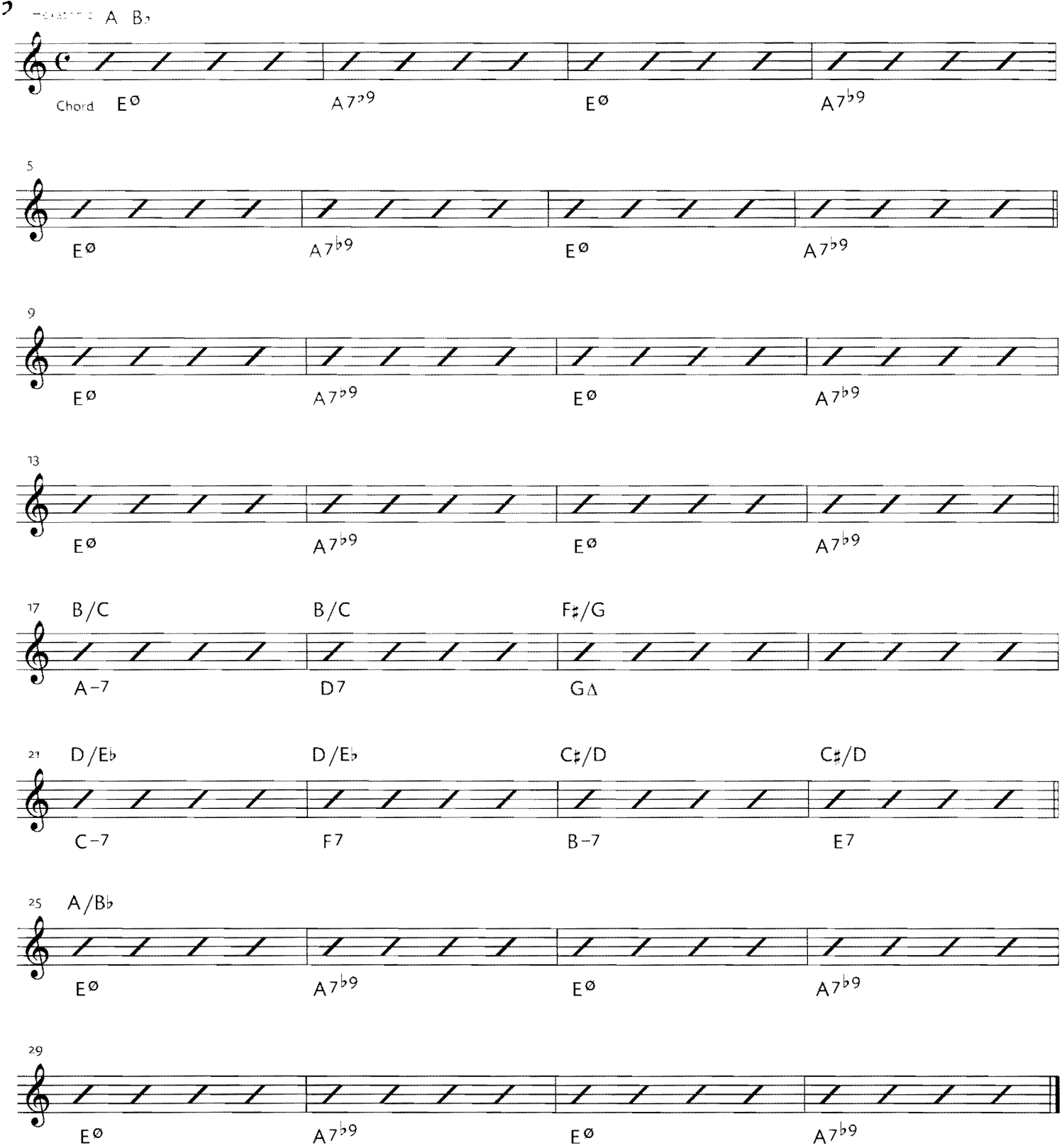
TUNE 7 (CD TRACK 12) | B♭



When played on a dominant chord, this hexatonic sounds the ♯13 and ♭13, as well as the ♭9 and ♯9. Try anticipating the dominant chord by playing the hexatonic on the preceding minor 7 chord. This is meant to be a particular sound and, of course, over-using it would be comparable to over-spiced food.

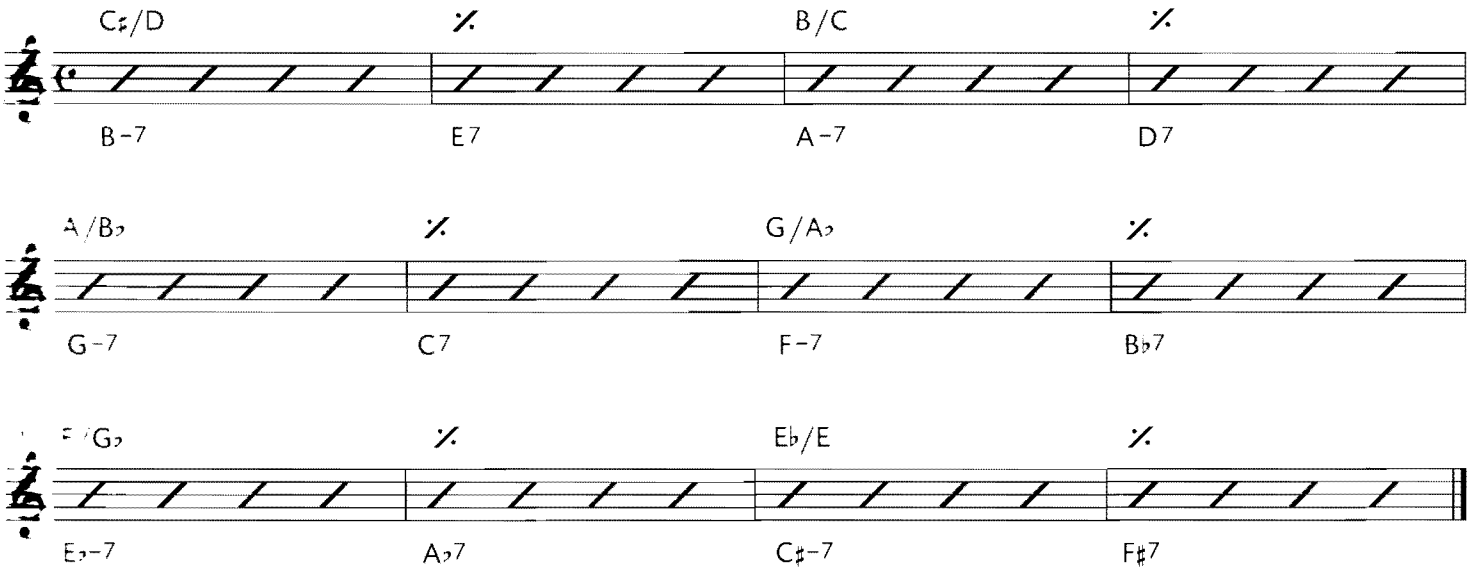
For the minor 7th chords you may either use the hexatonics given on the previous page or play any "regular" scale.

TUNE 5 (CD TRACKS 9 & 10) | E♭

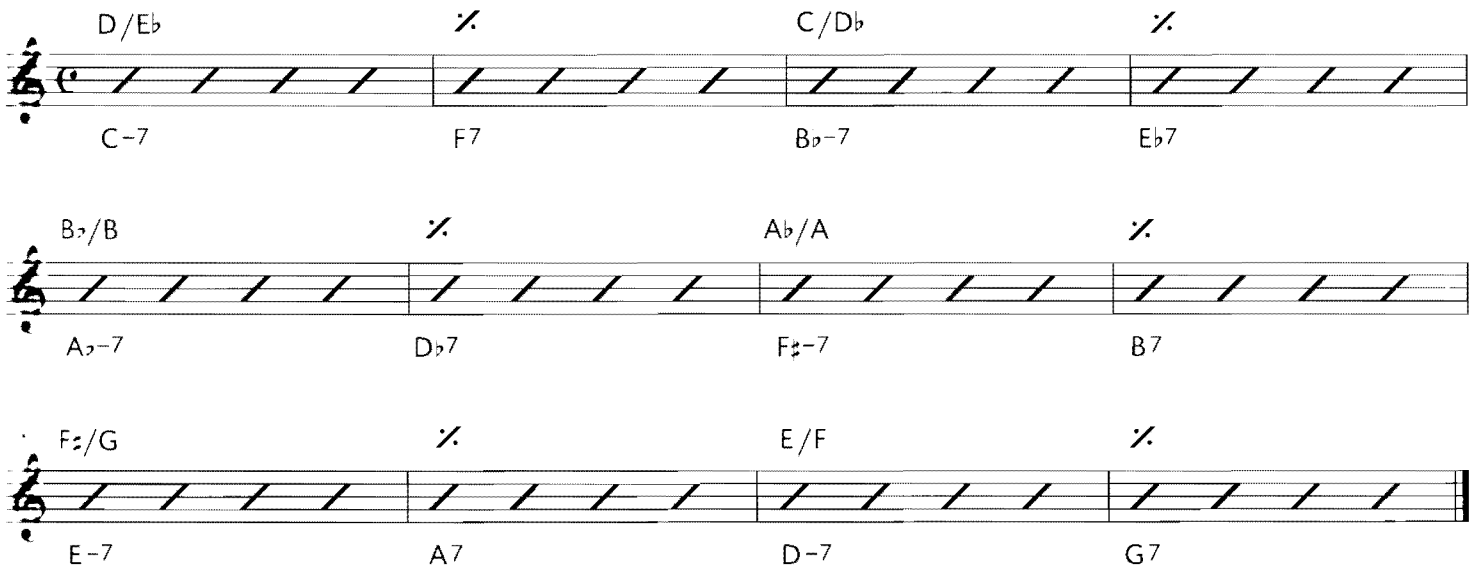


This hexatonic when played over a minor 7♭5 chord (∅) sounds a ♭9 and a ♮13 which may or may not be what you want. Try it, you might like it! On a minor 7th chord, the upper triad sounds the 9, ♯11 and 13. On a dominant chord, the two triads include the ♭9 and the ♭9 as well as the ♯11 and the 3rd. Like a blues scale, in the wrong hands this could be devastating!

TUNE 6 (PROGRESSION 1) (CD TRACK 11) | E♭



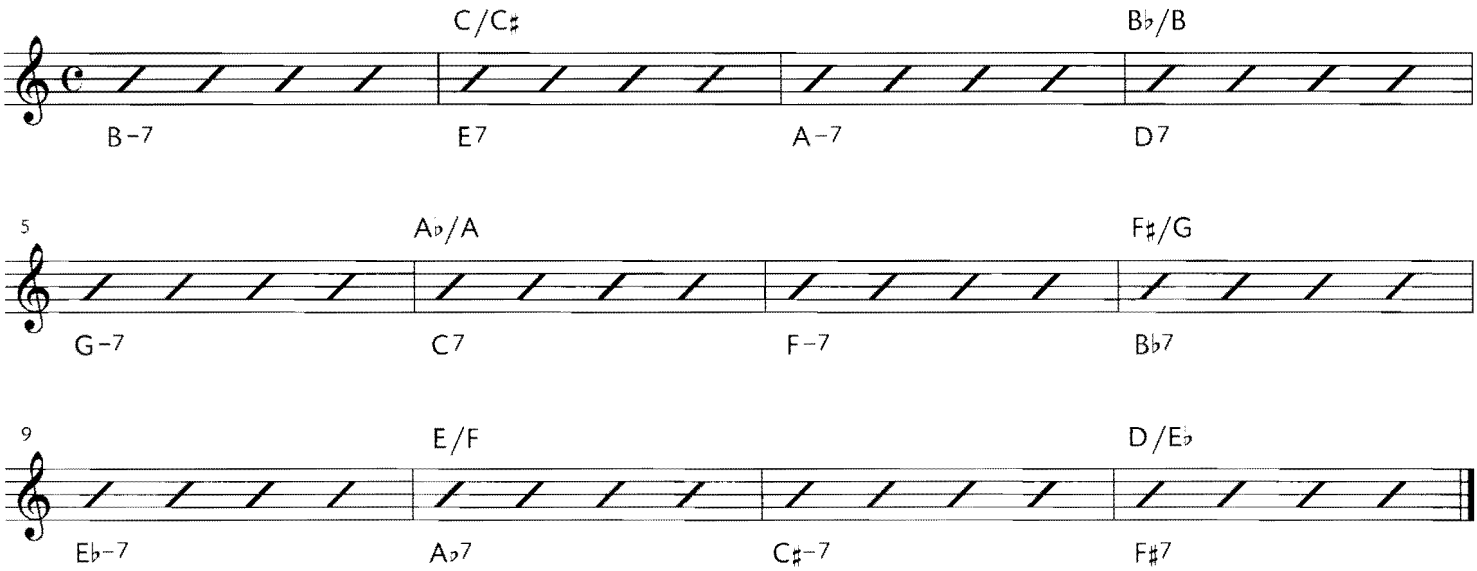
TUNE 7 (PROGRESSION 2) (CD TRACK 12) | E♭



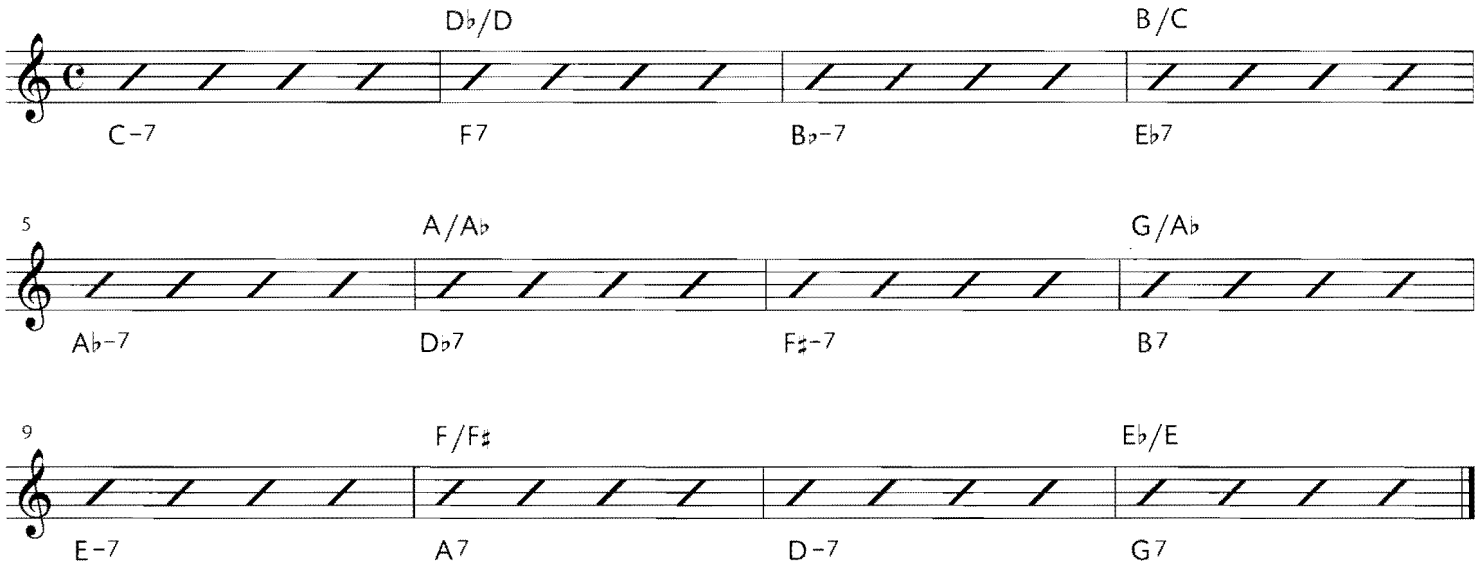
Of course, improvising and using only one particular hexatonic sounds very one-dimensional. Nevertheless, it is a good way to practice in order to make it your own. Try integrating this approach with other melodic material.

Try progressions 1 and 2 with this hexatonic, too.

TUNE 6 (CD TRACK 11) | E♭



TUNE 7 (CD TRACK 12) | E♭

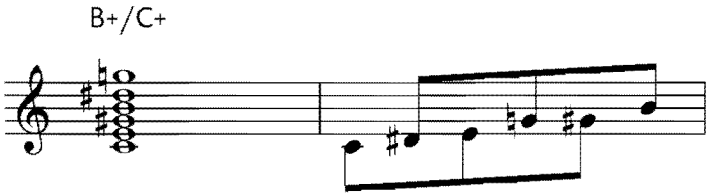


When played on a dominant chord, this hexatonic sounds the ♯13 and ♭13, as well as the ♭9 and ♯9. Try anticipating the dominant chord by playing the hexatonic on the preceding minor 7 chord. This is meant to be a particular sound and, of course, over-using it would be comparable to over-spiced food.

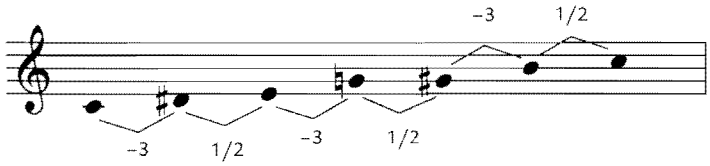
For the minor 7th chords you may either use the hexatonics given on the previous page or play any "regular" scale.

The fourth hexatonic to consider is augmented over augmented, a half step apart.

EXAMPLE: B+/C+

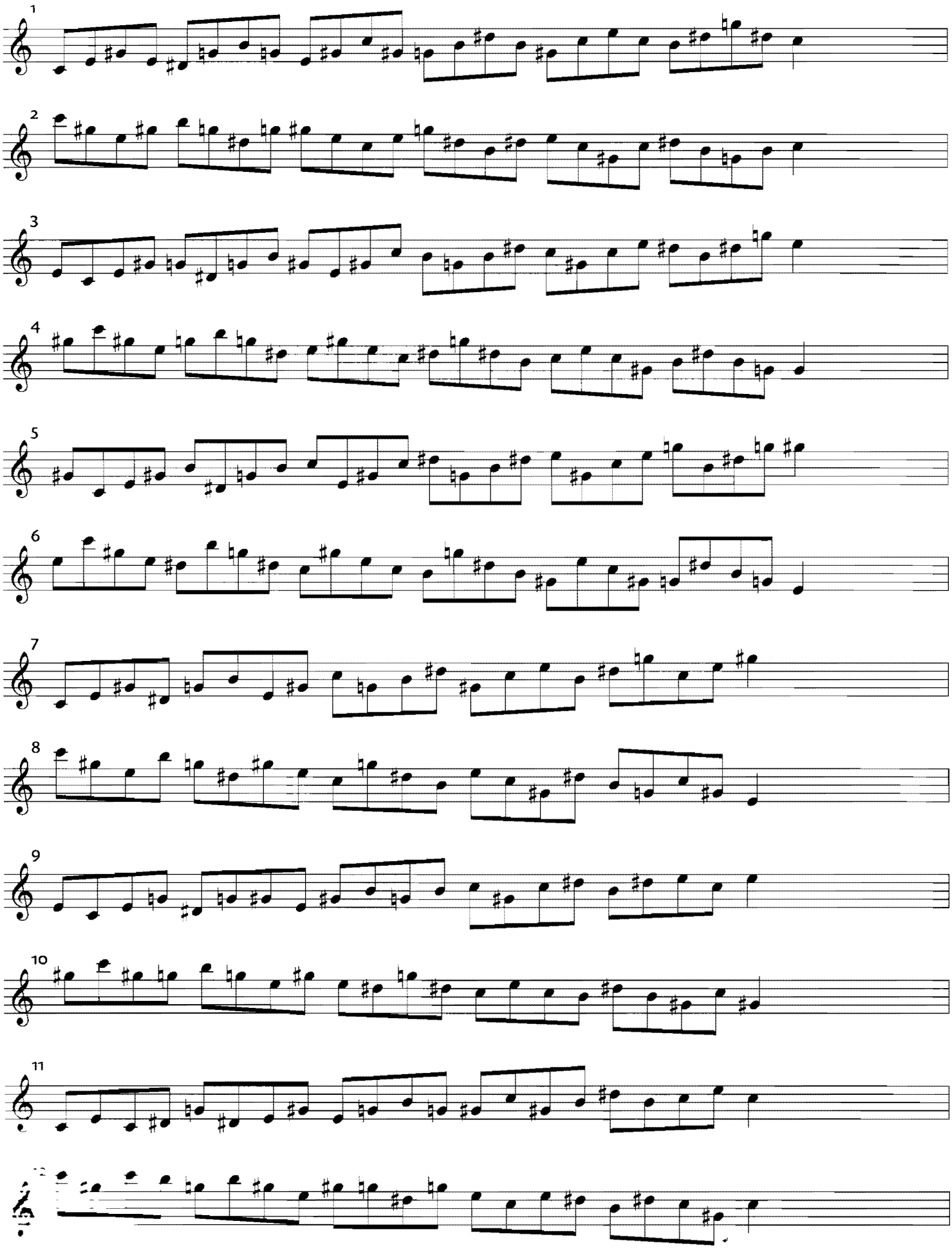


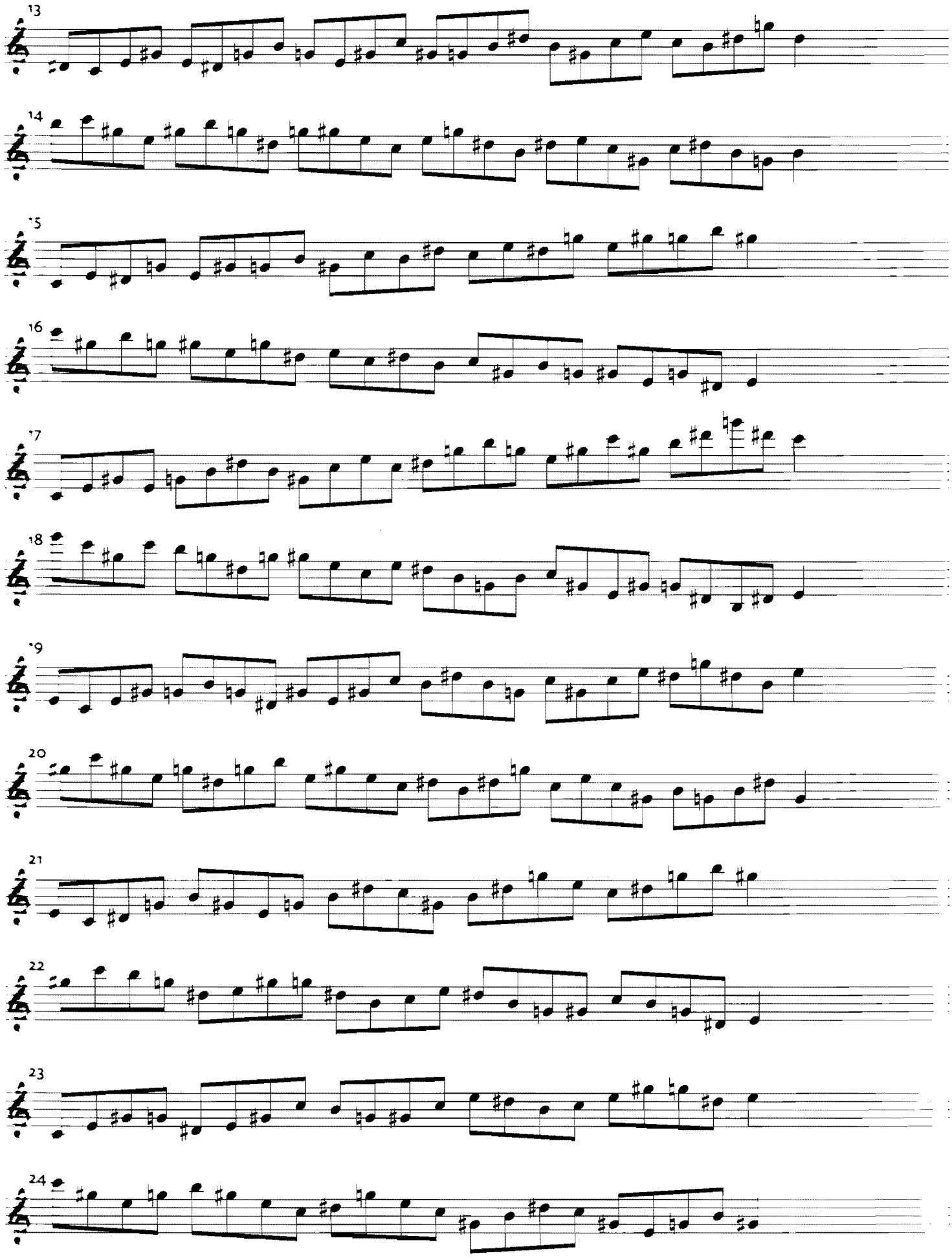
This hexatonic is a symmetric one, so there are actually only four of them. B+/C+ is the same as E♭+/E+ and G+/A♭+. The scale built on these two augmented triads follows a pattern of minor third, half step, minor third, half step, etc.



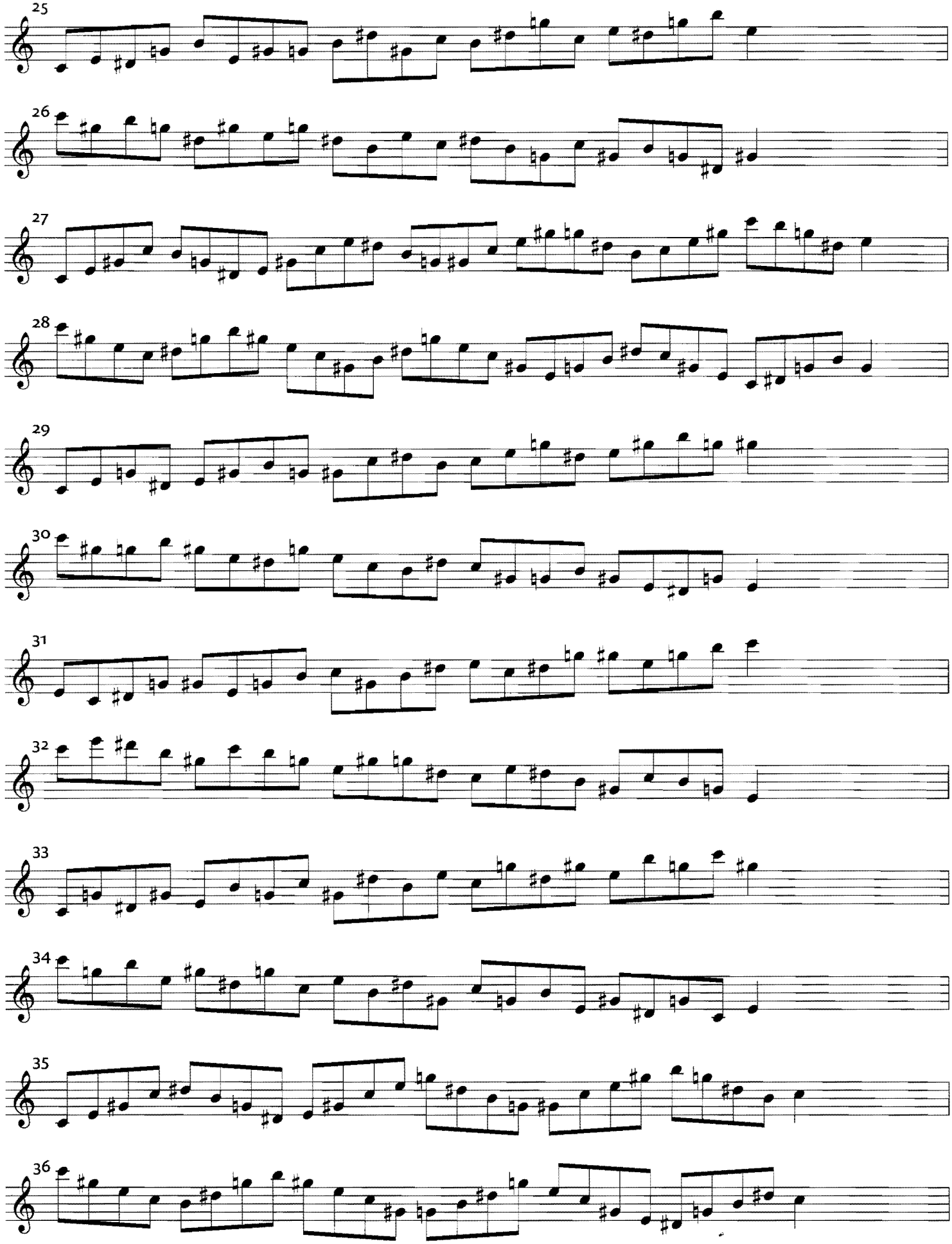
B+/C+ fits over the following chords: CΔ7, EΔ7, A♭Δ7, CΔ augmented, EΔ augmented, A♭Δ augmented, A–7, D7, C♯–7, F♯7, F–7, B♭7, F♯ø, B7♭9, B♭ø, E♭7♭9, Dø, G7♭9.

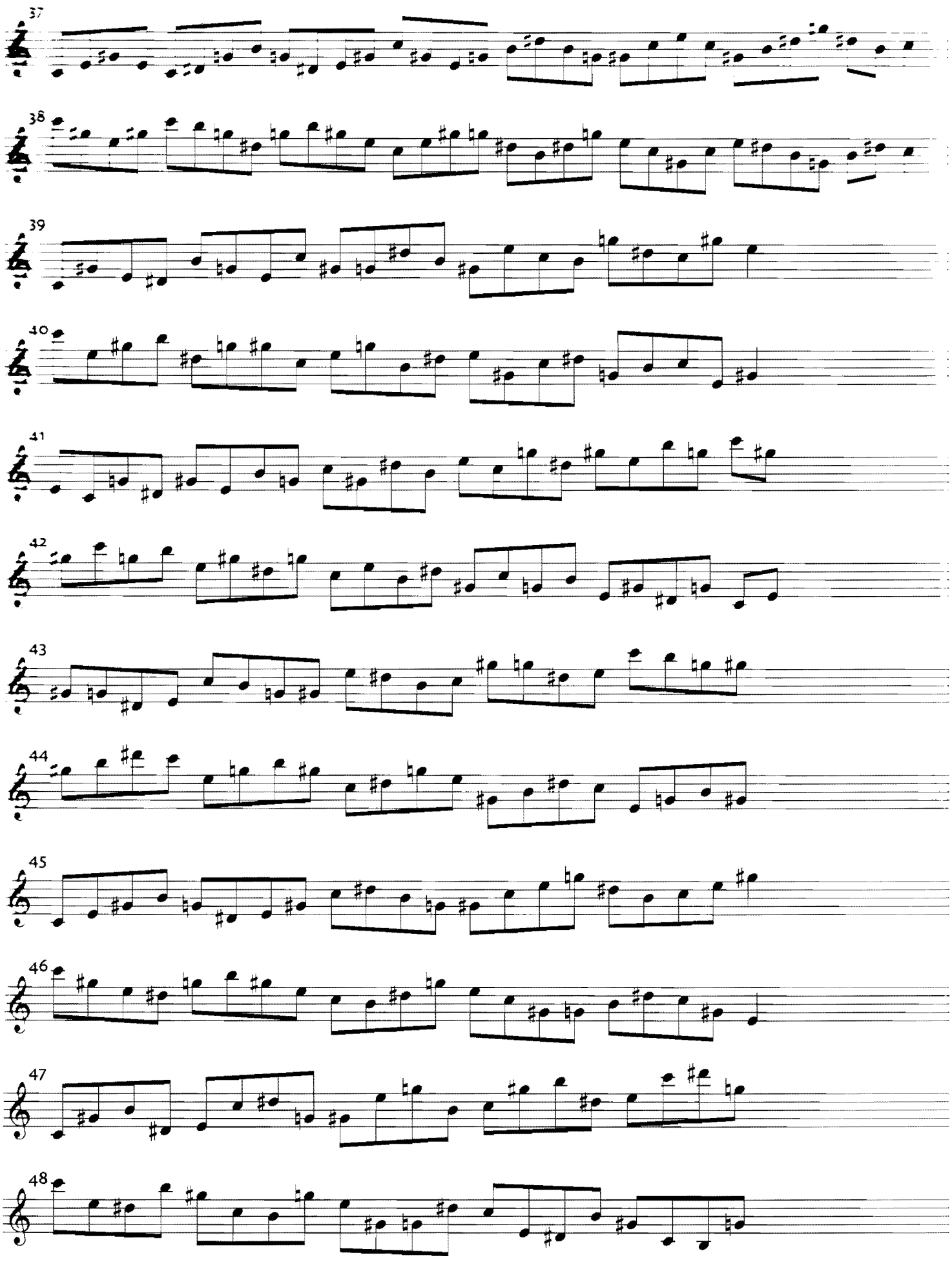
Here are 72 different melodies based on the hexatonic B+/C+, E♭+/E+, G+/A♭+.





B+/C+

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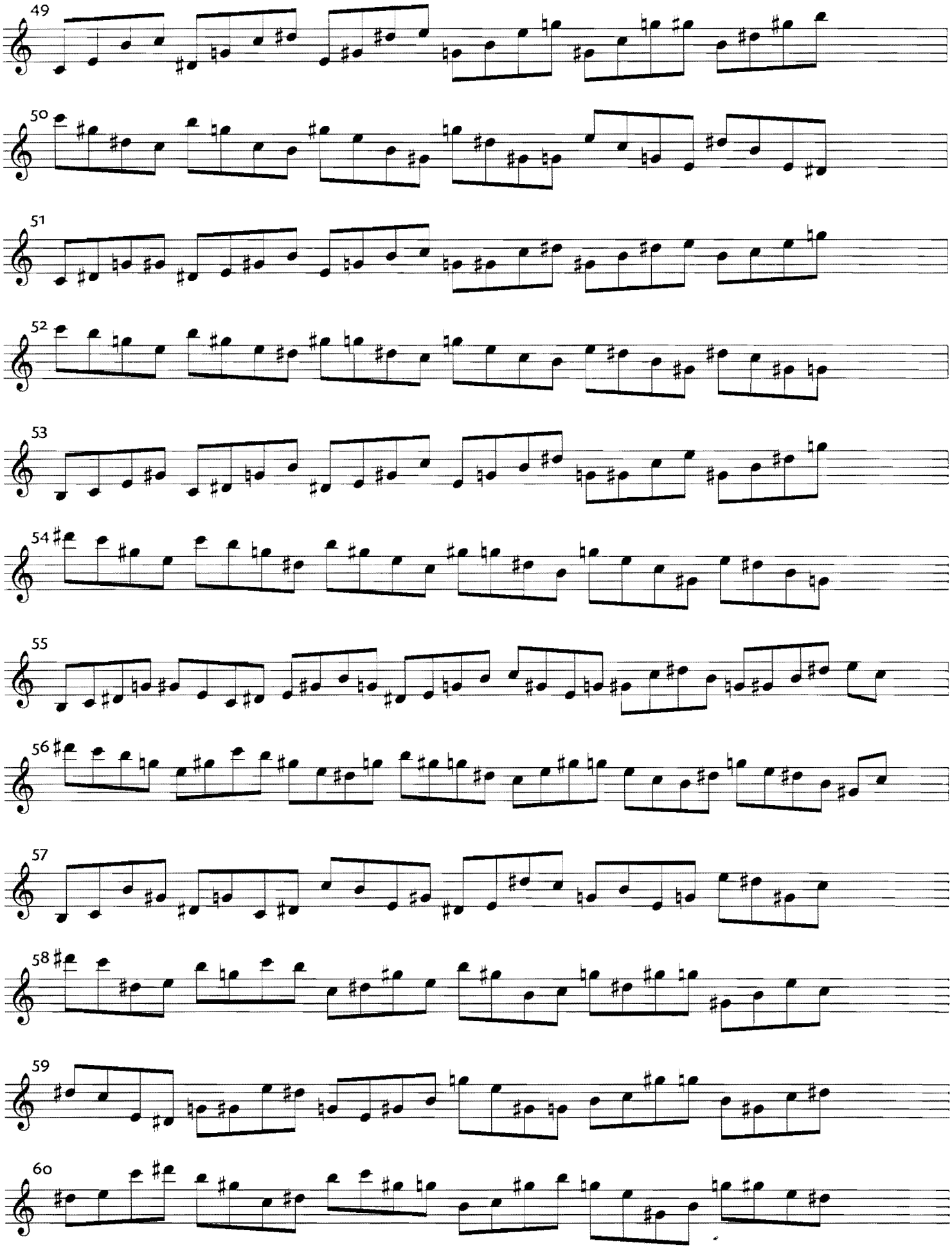
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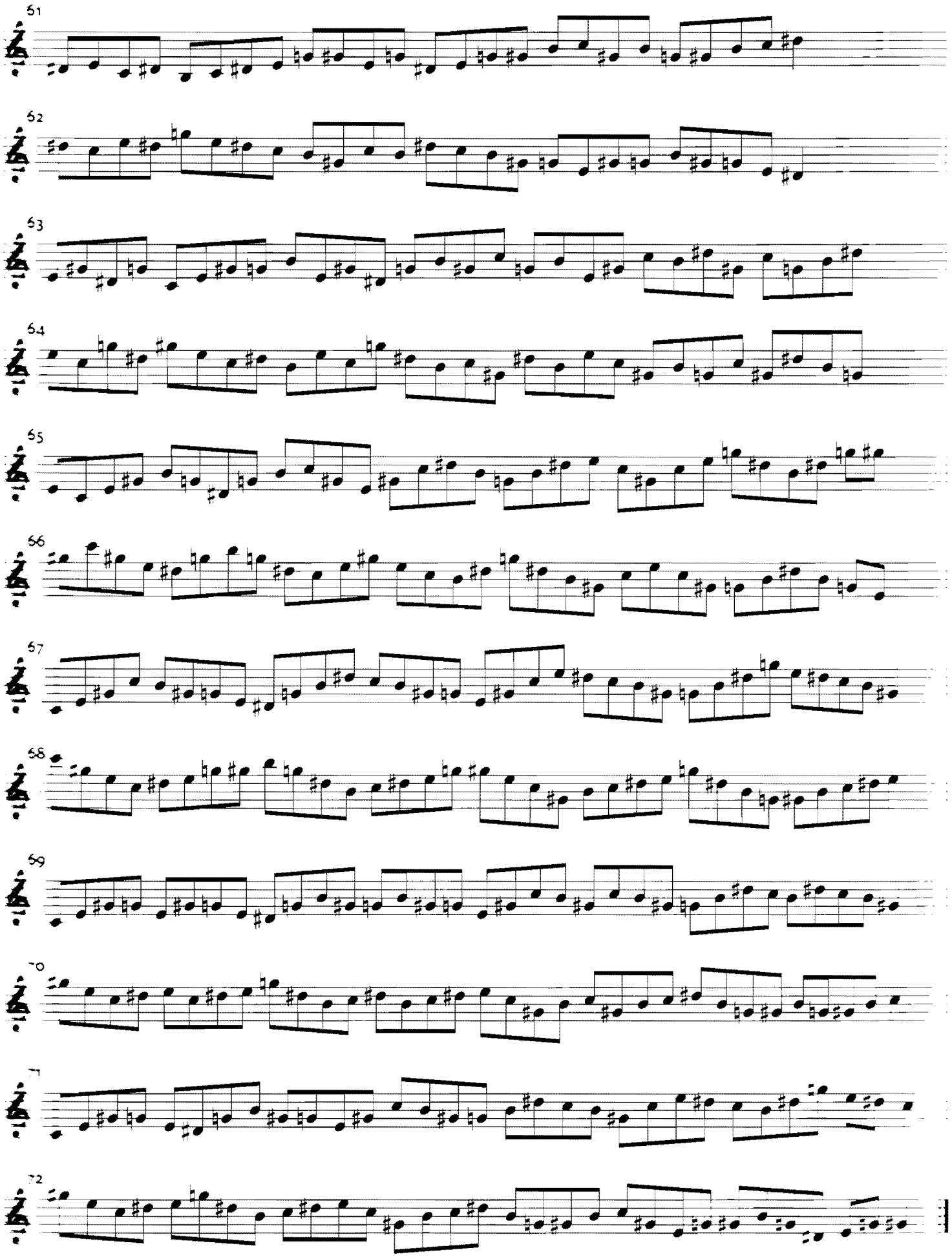
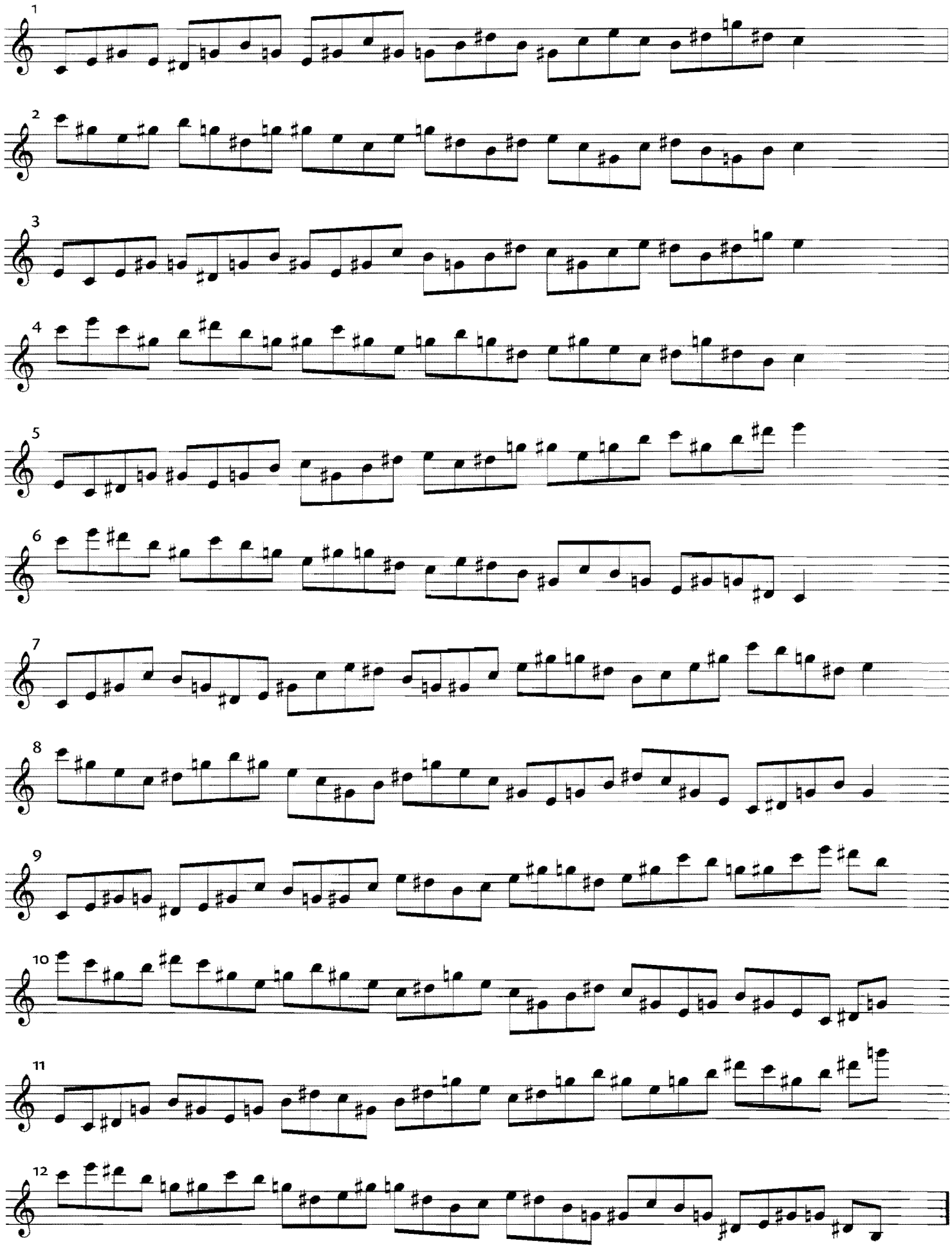
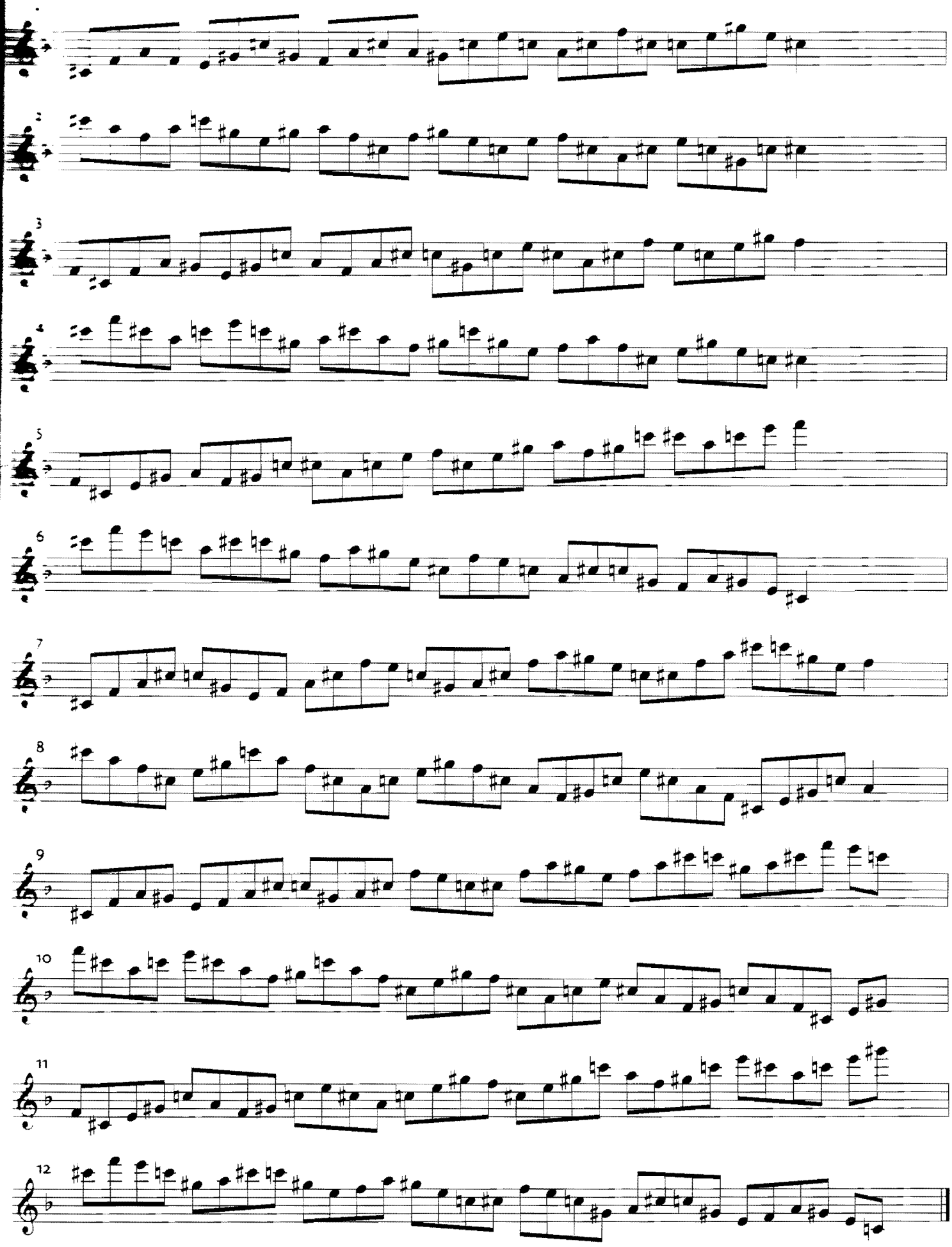
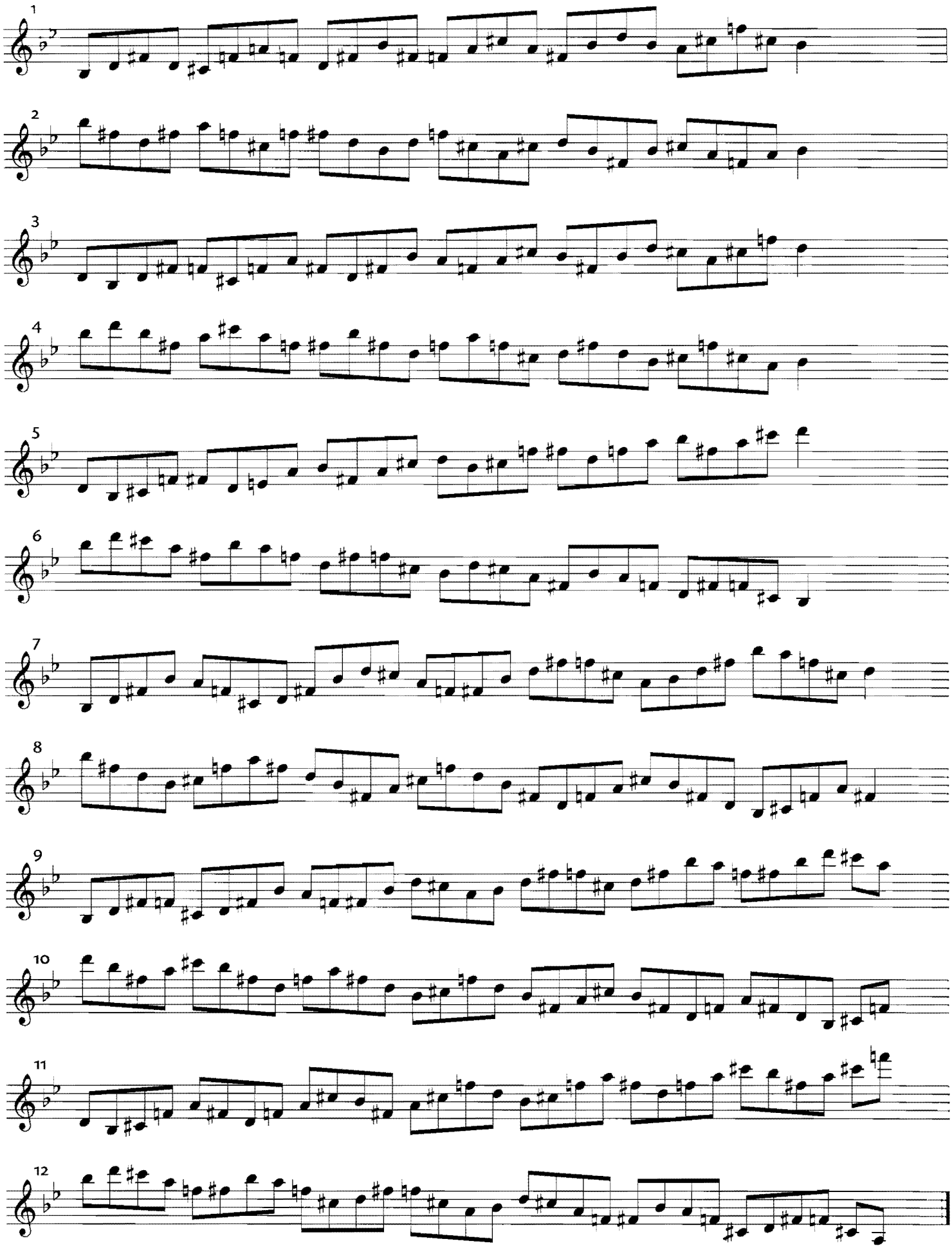
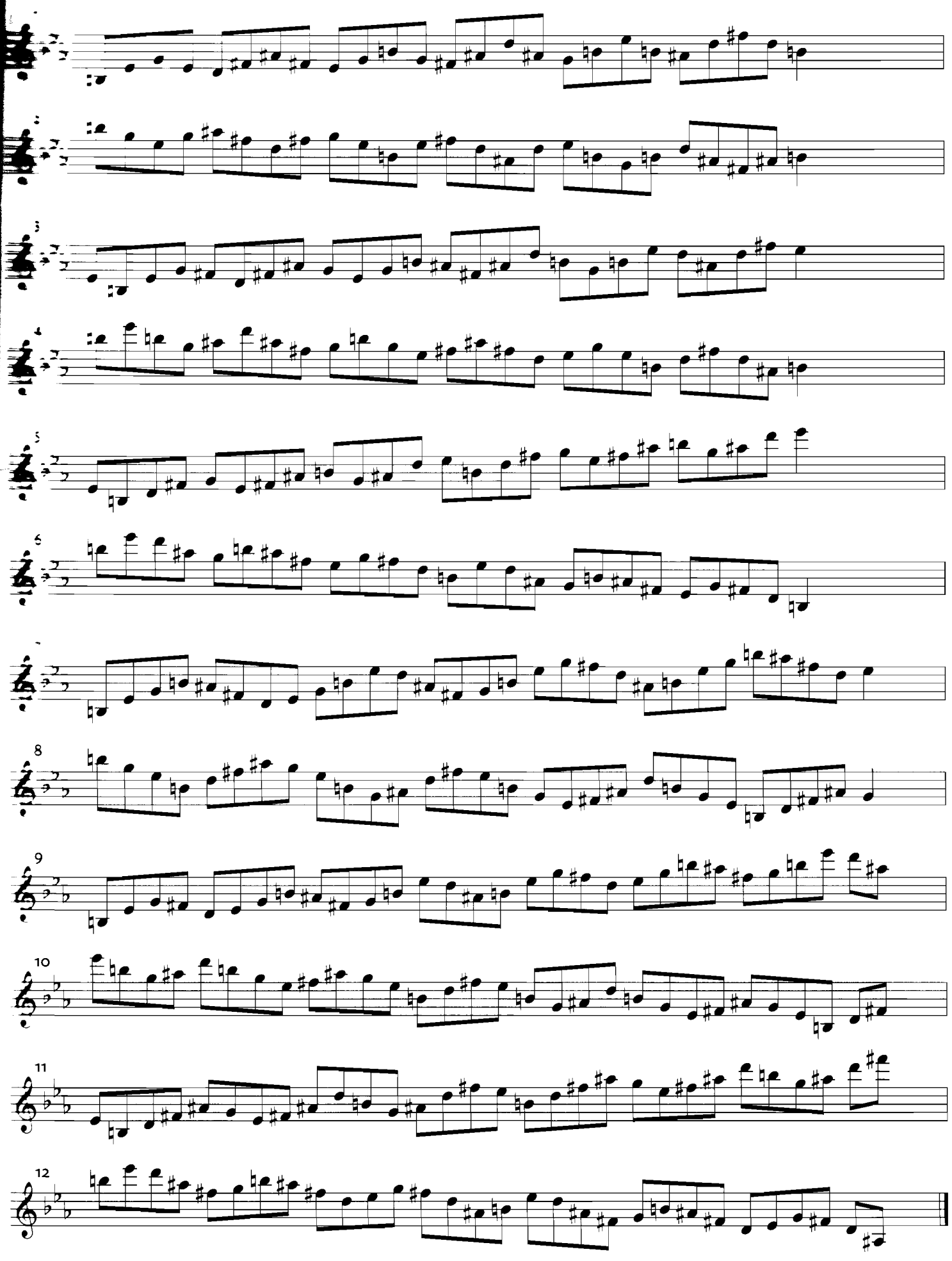


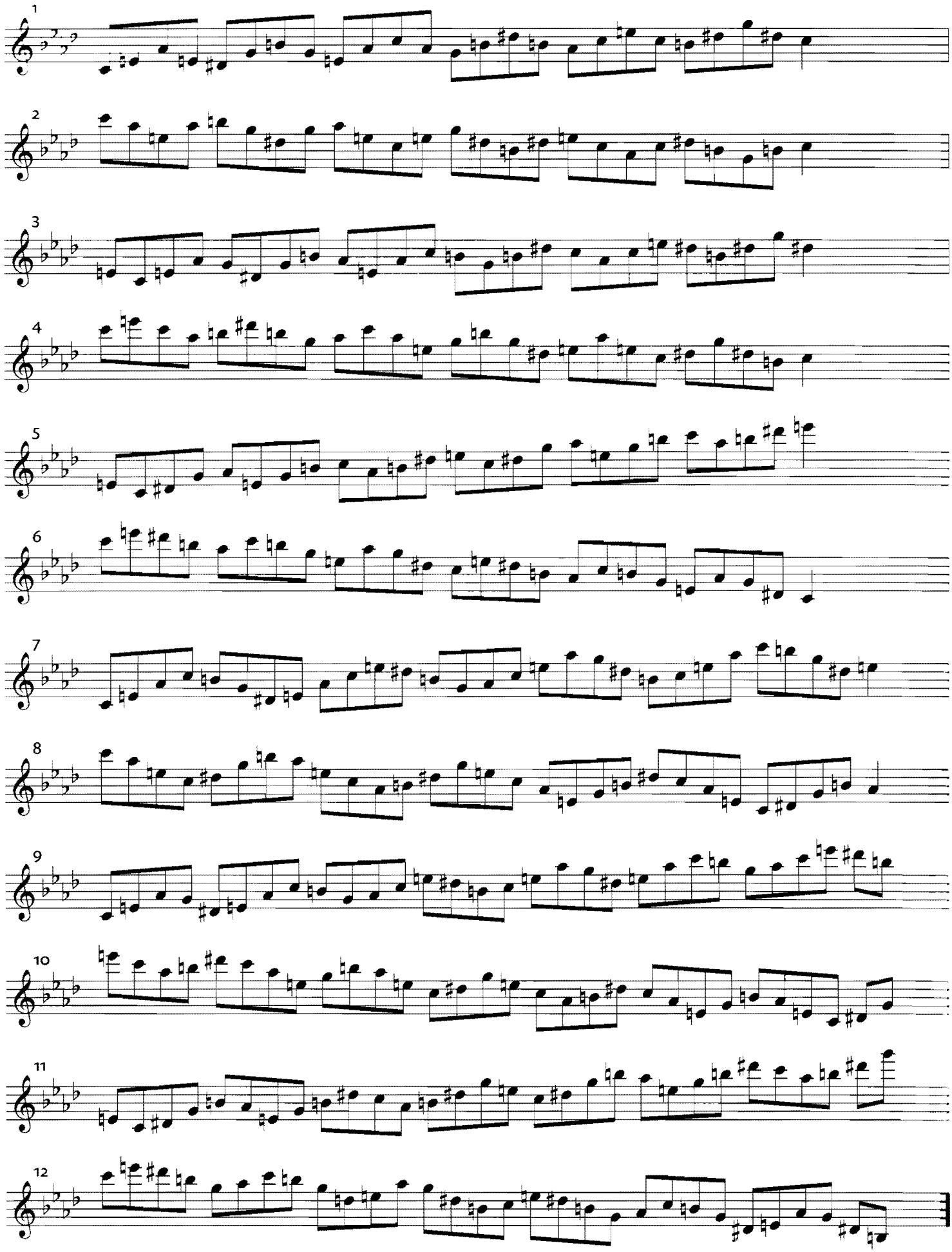
B+/C+







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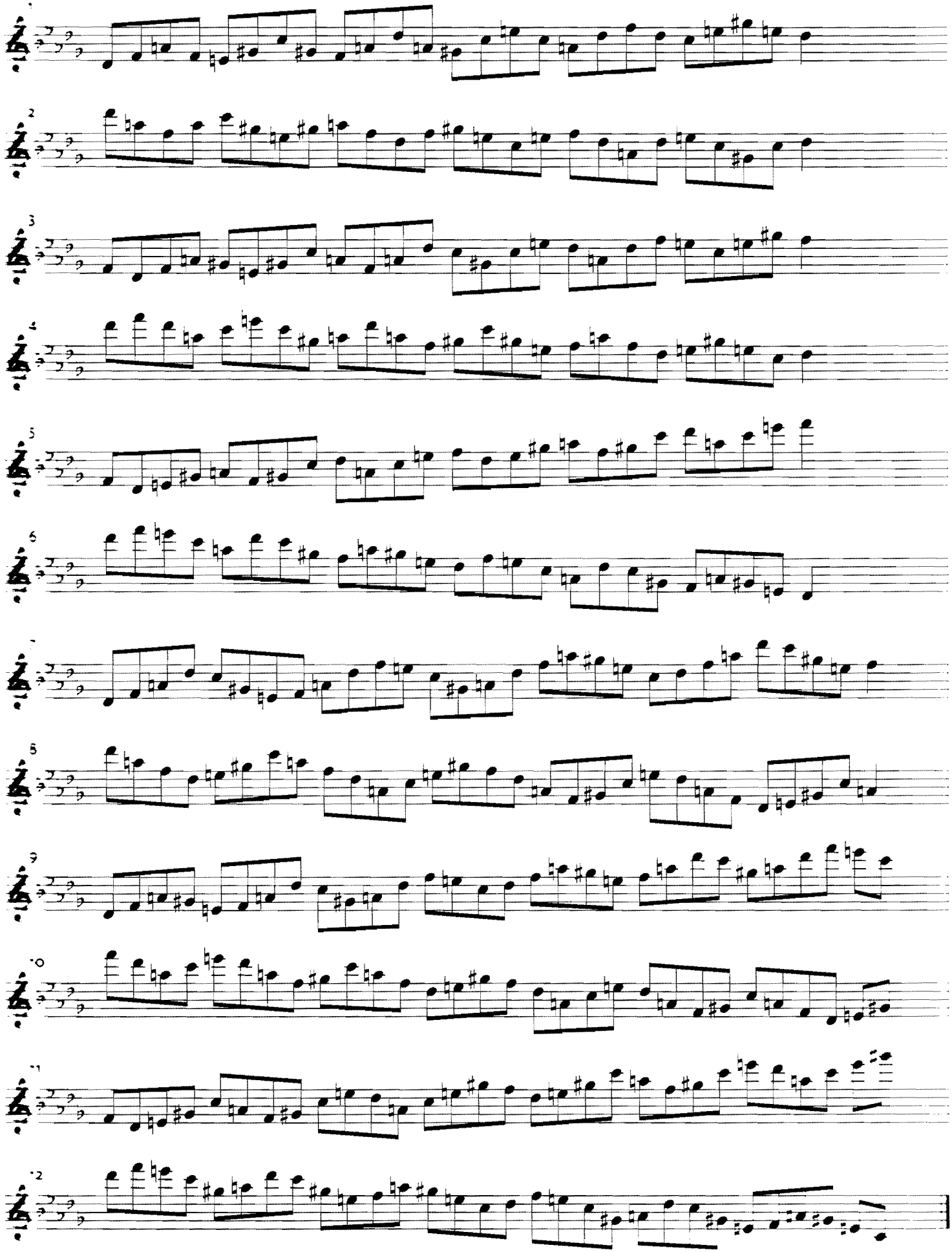

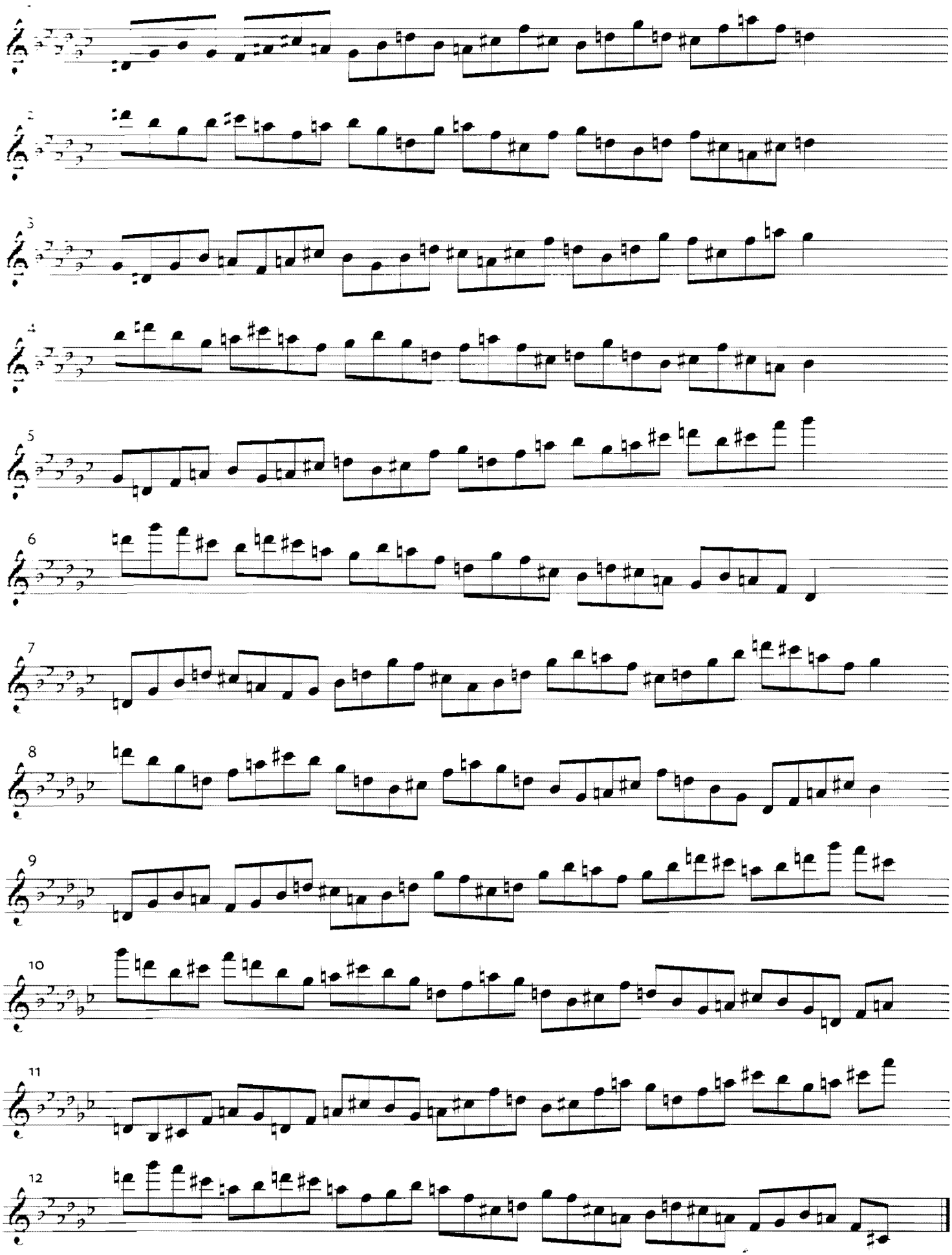

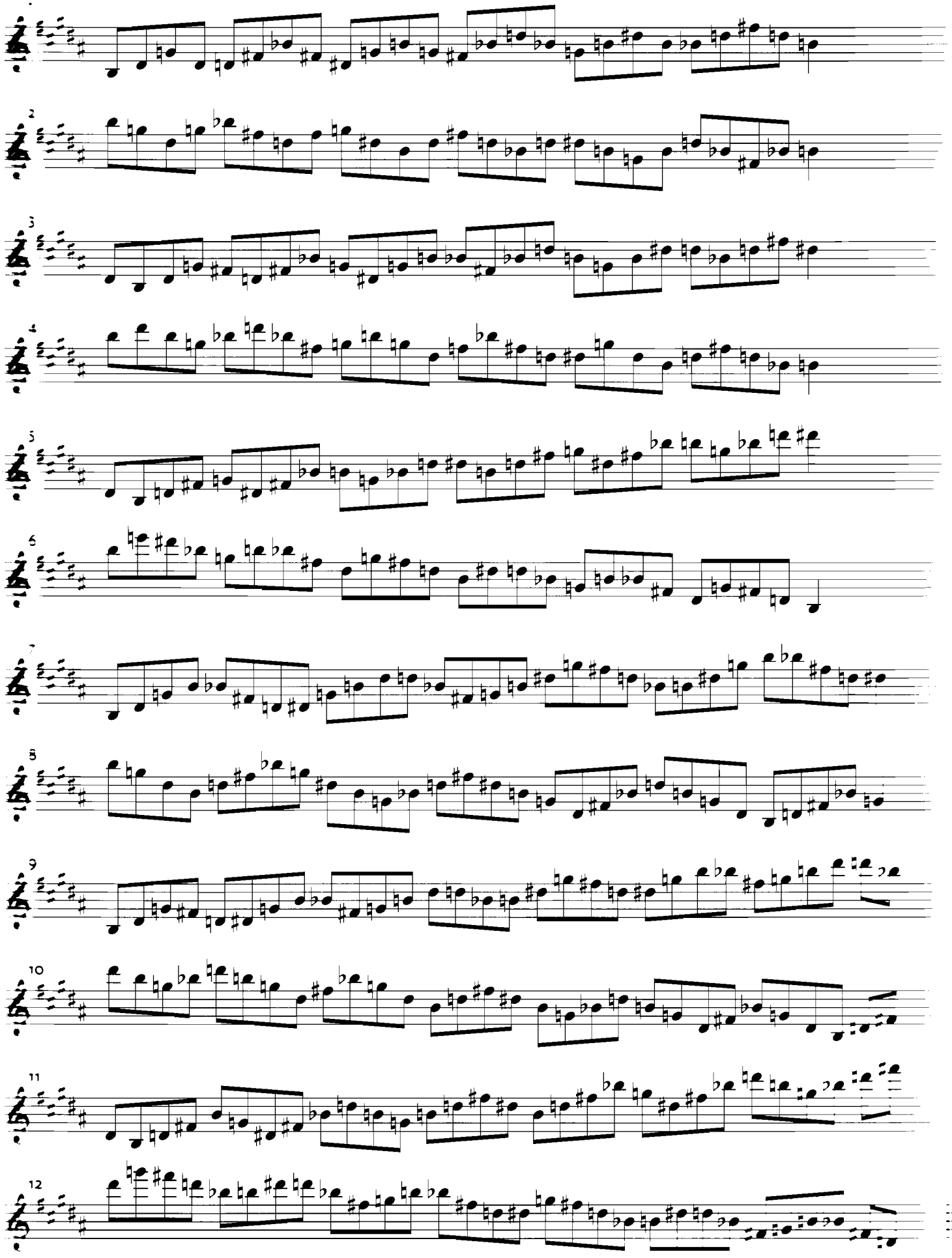

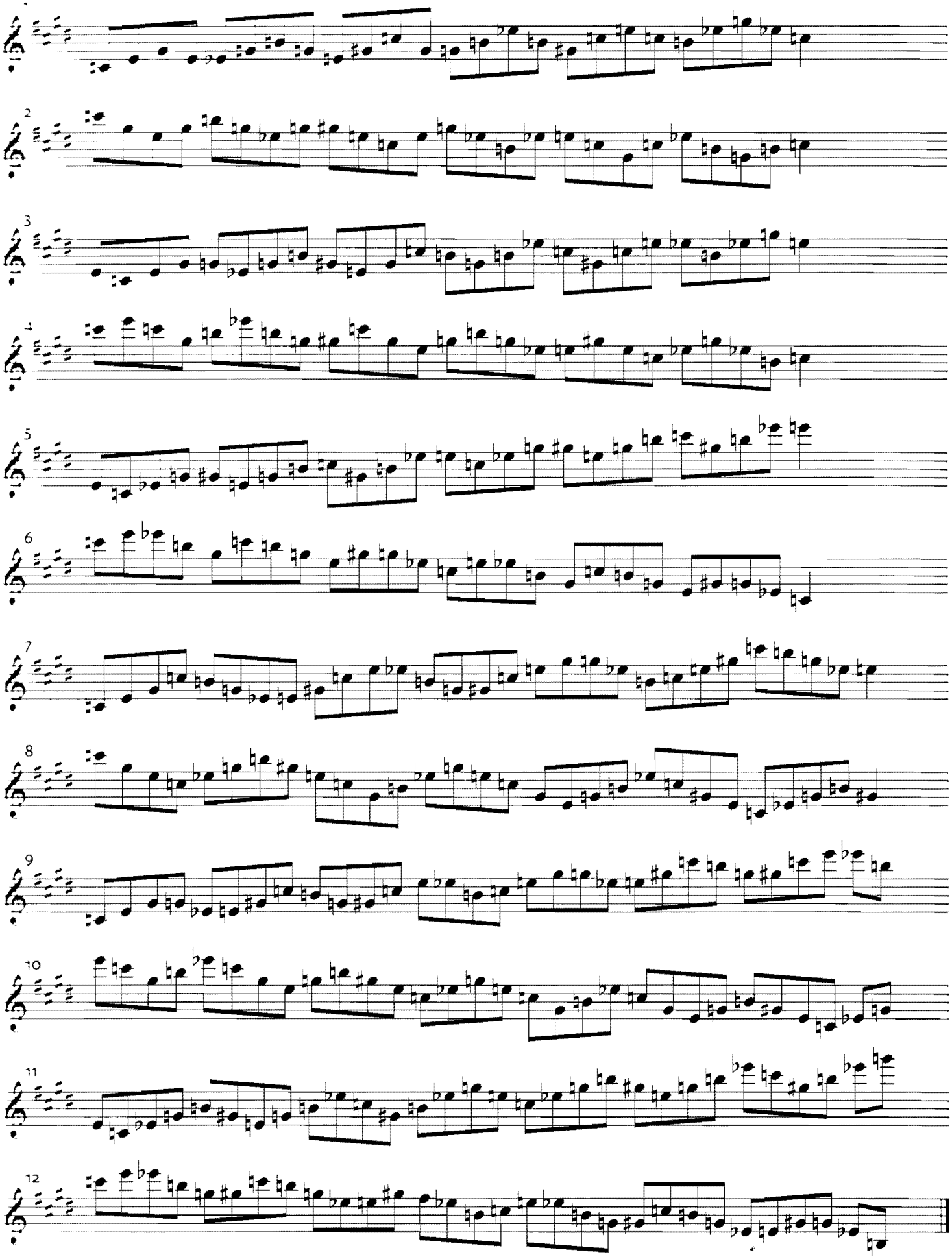

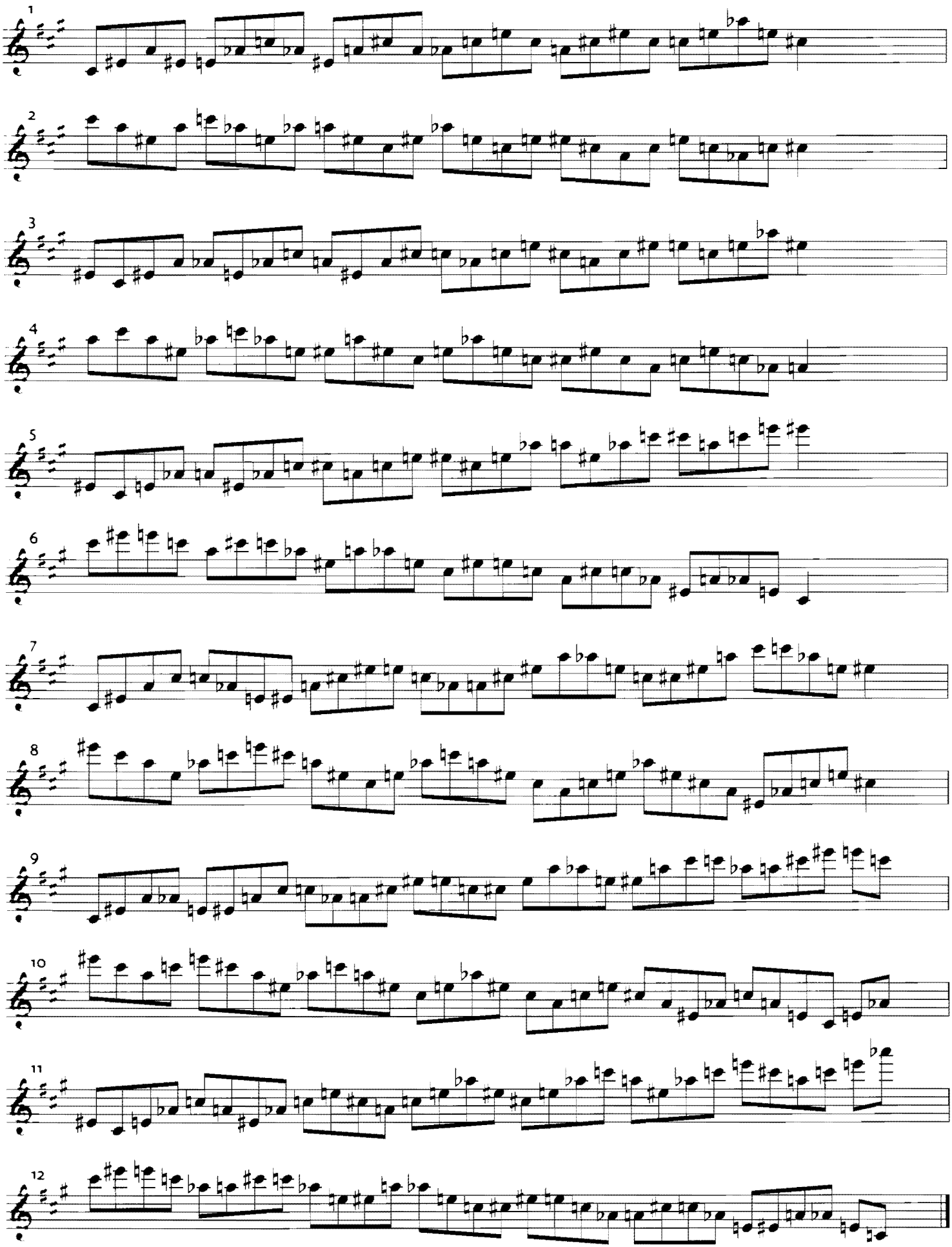

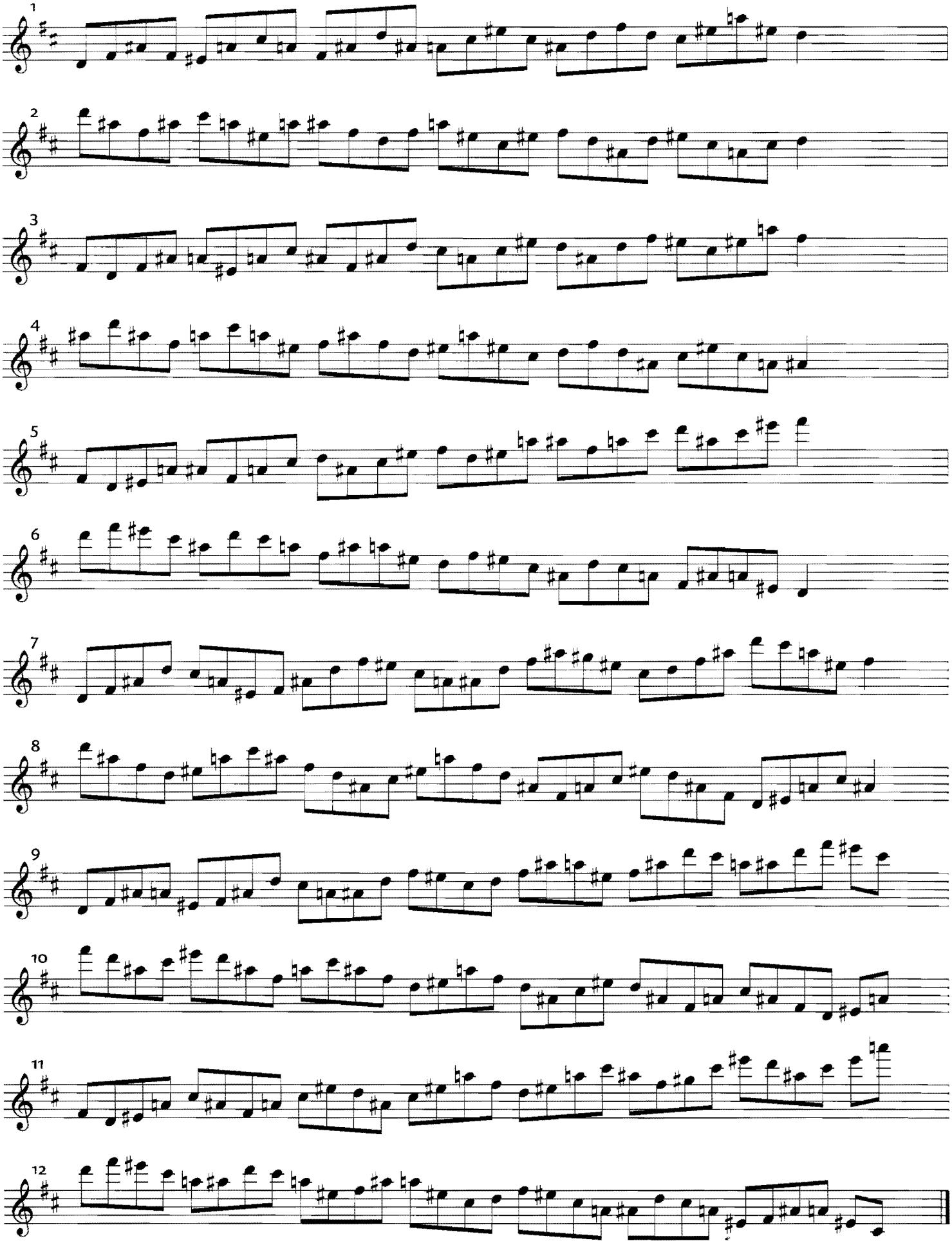
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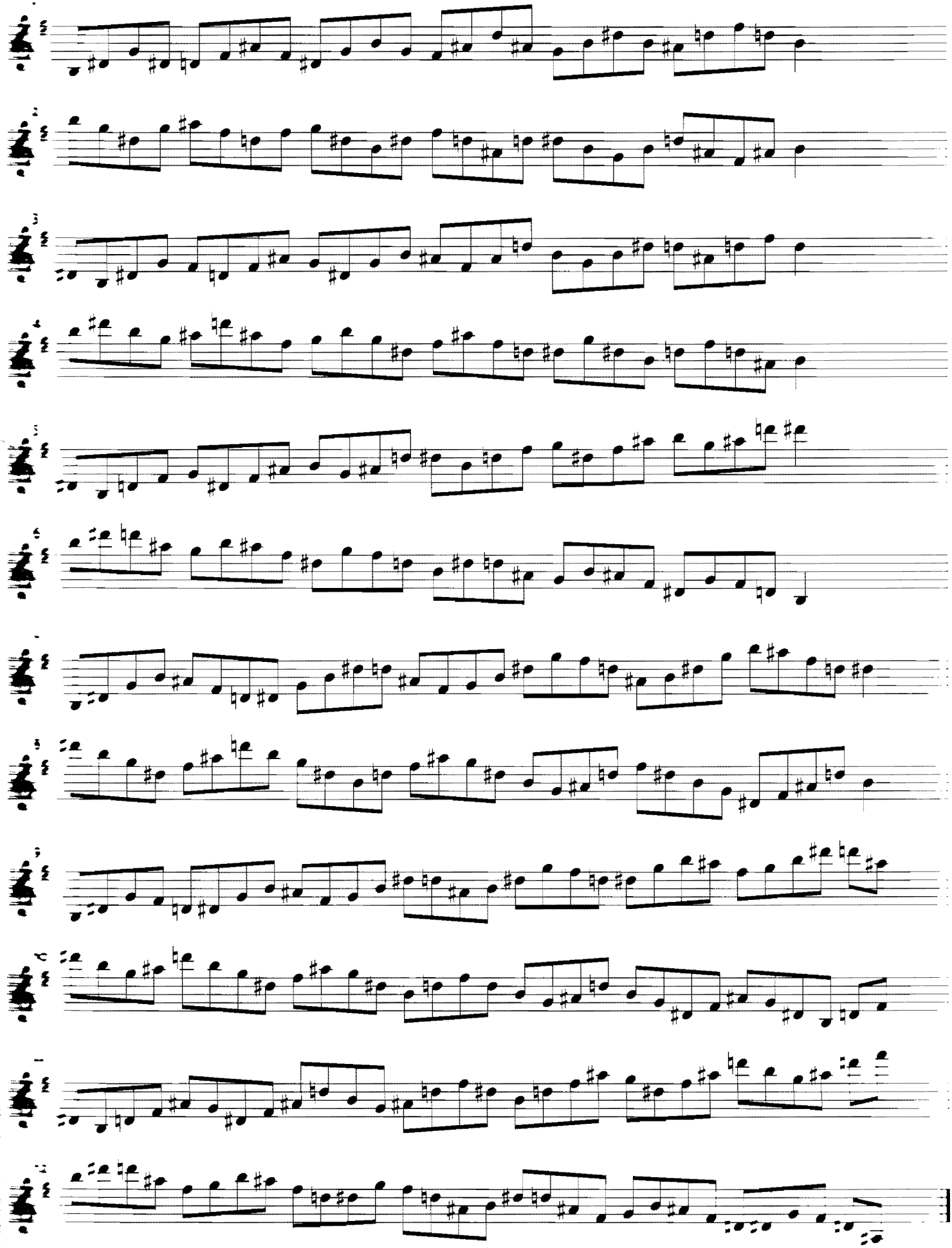
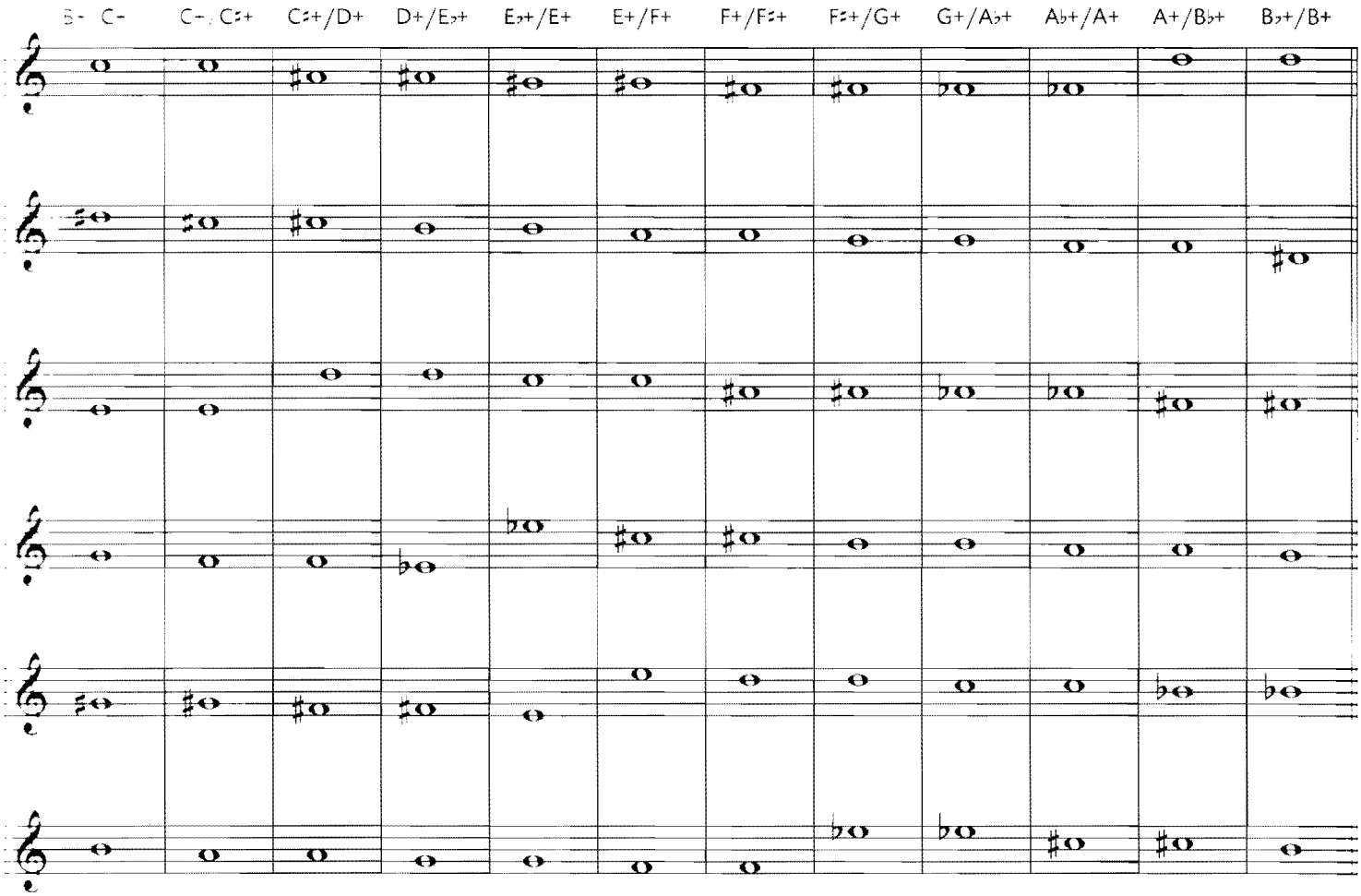
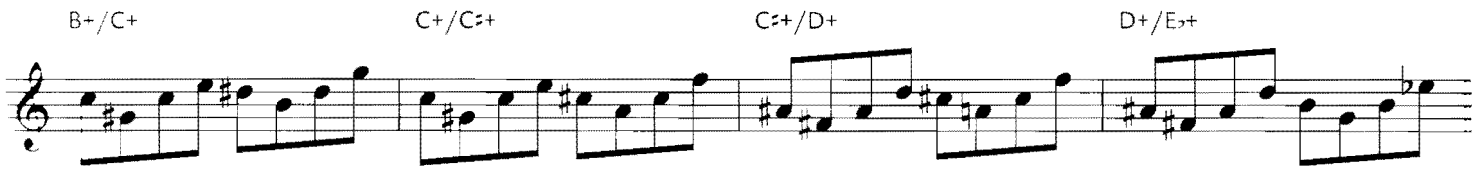


DESCENDING GRID: B+/C+

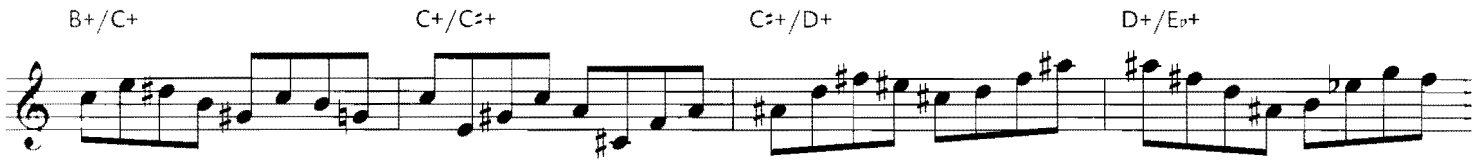
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



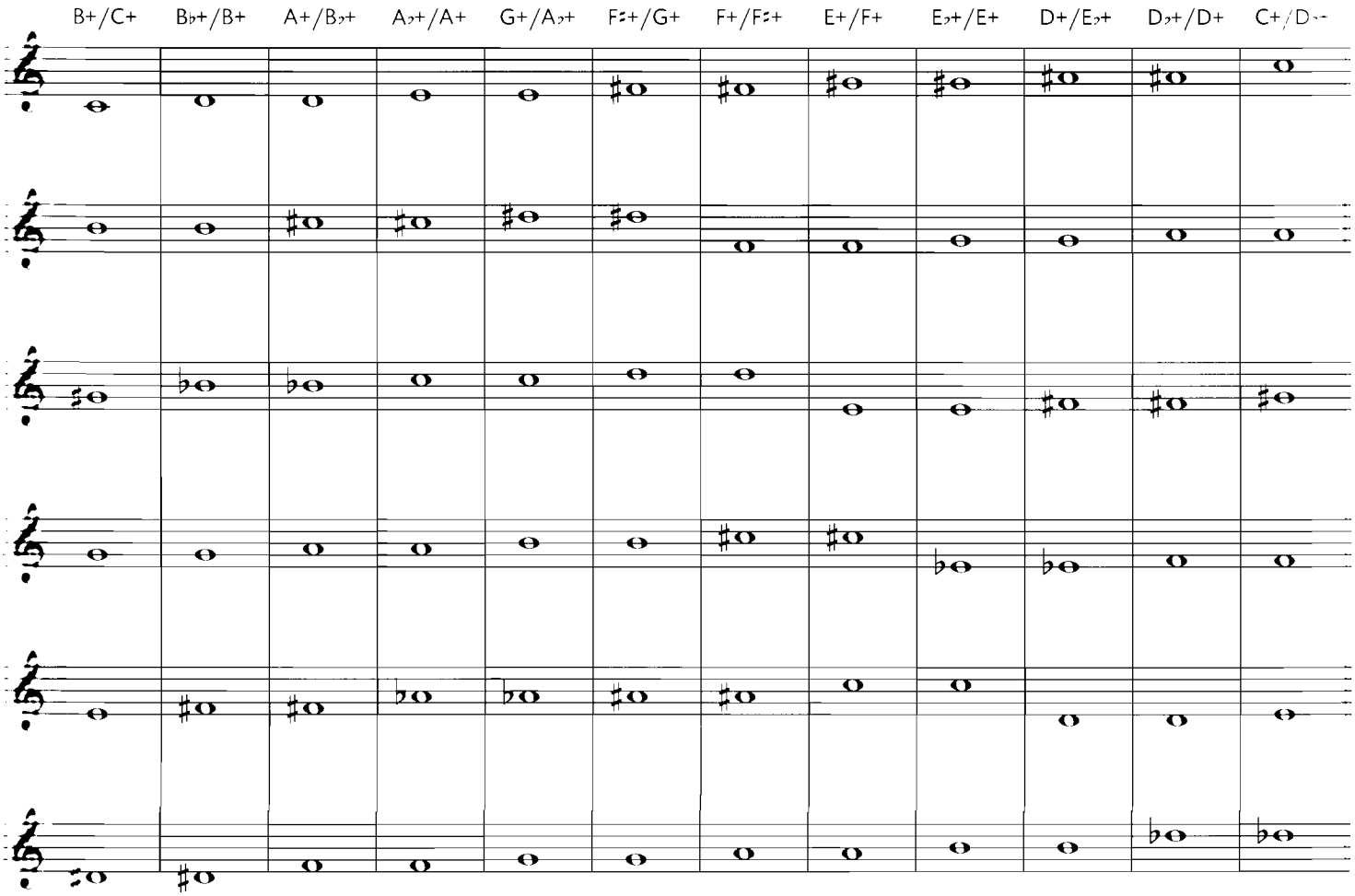
EXAMPLE using different melodic phrases from each starting note of the grid.



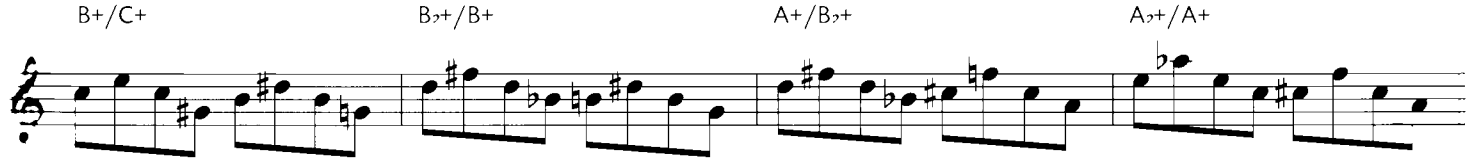
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B+/C+

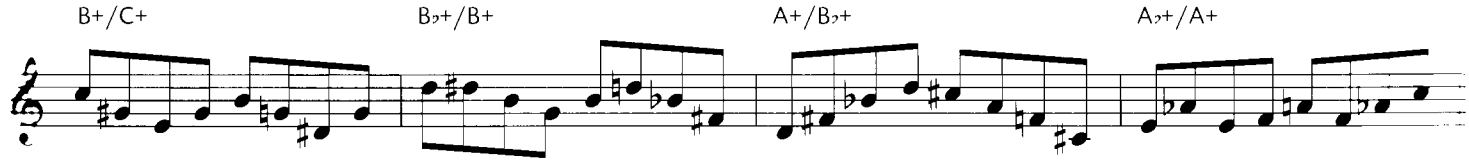
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.

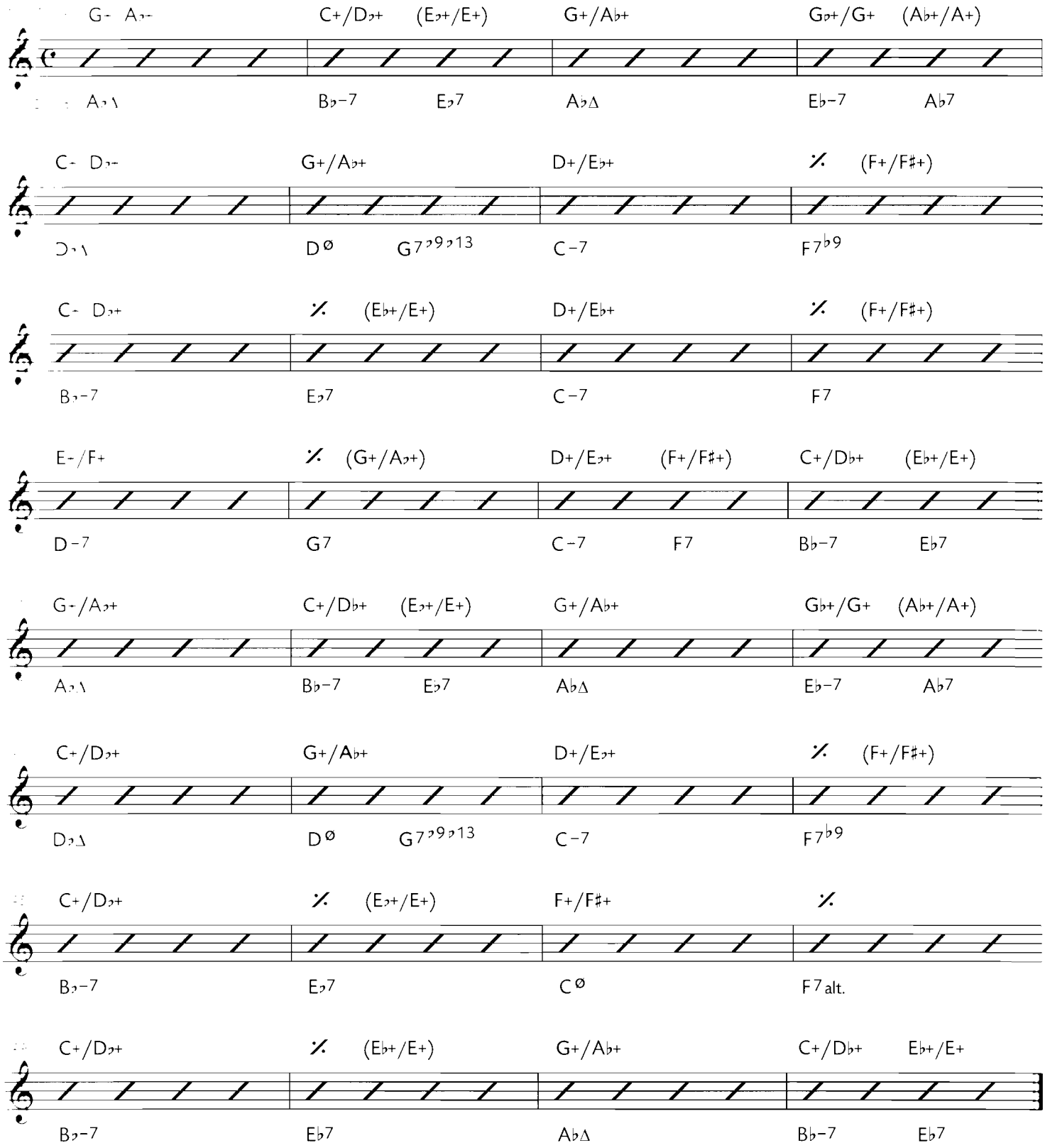


EXAMPLE using different melodic phrases from each starting note of the grid.



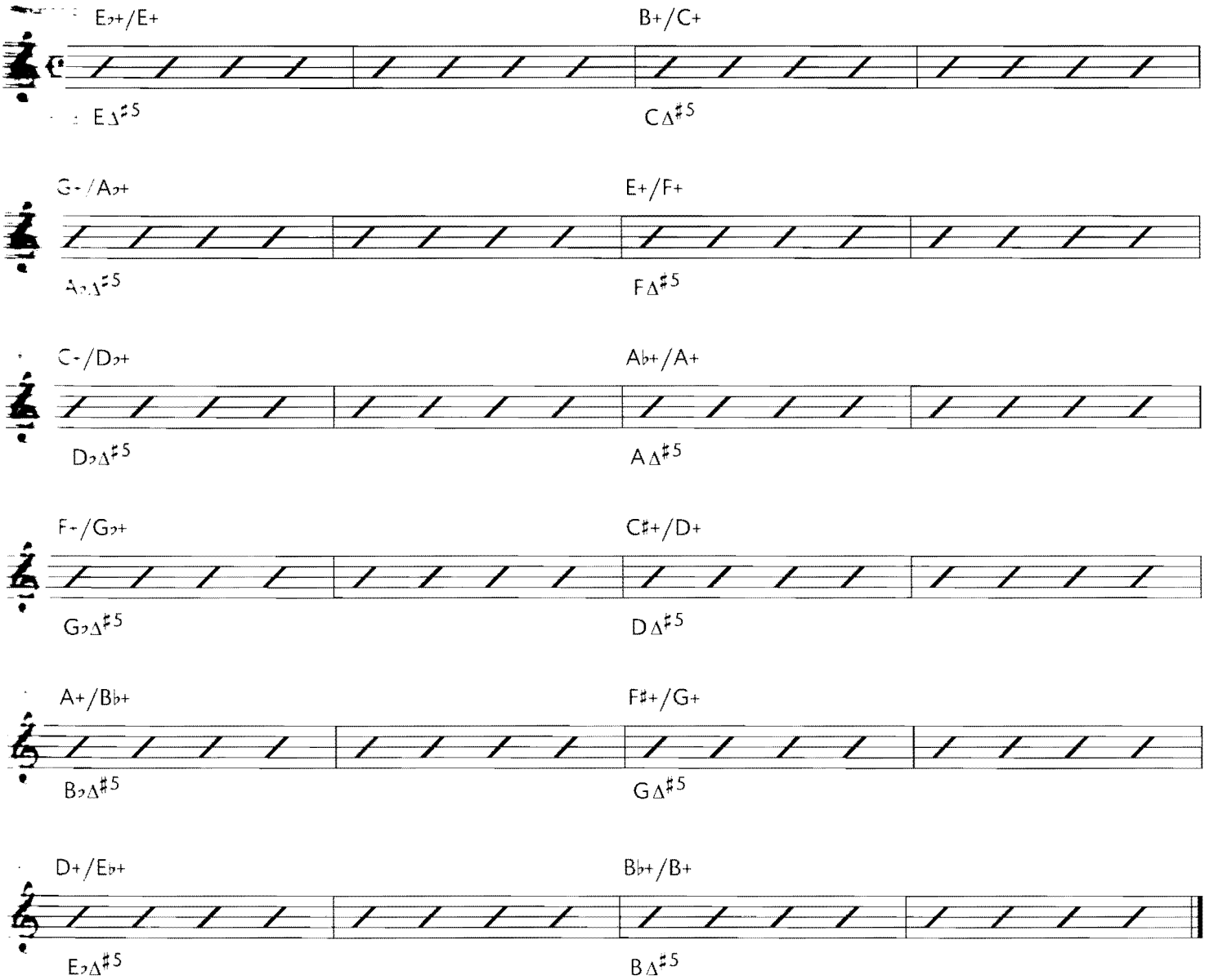
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

TUNE 8 (CD TRACK 13) | C

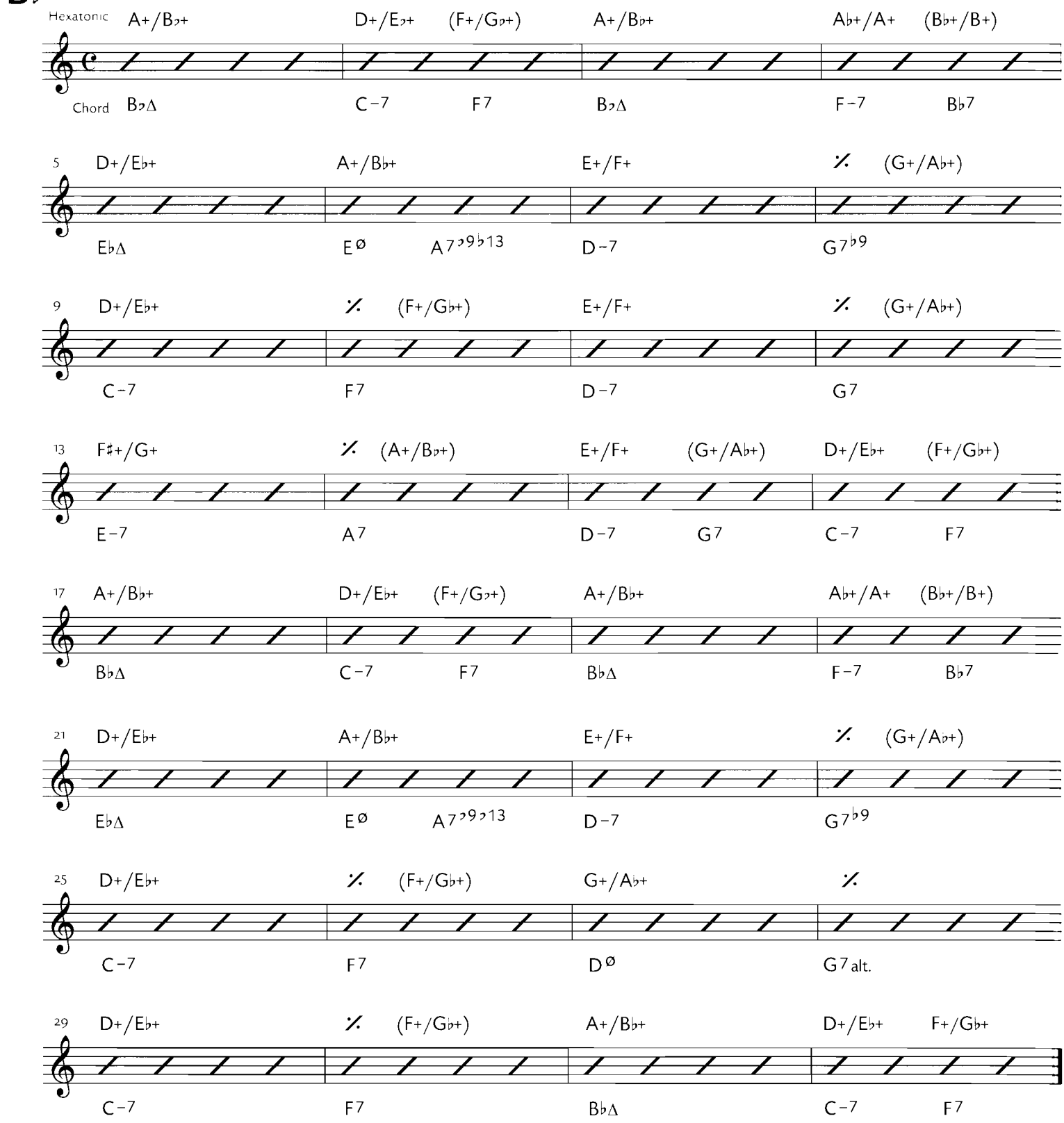


The chords in parenthesis are optional as they create more of an altered sound.

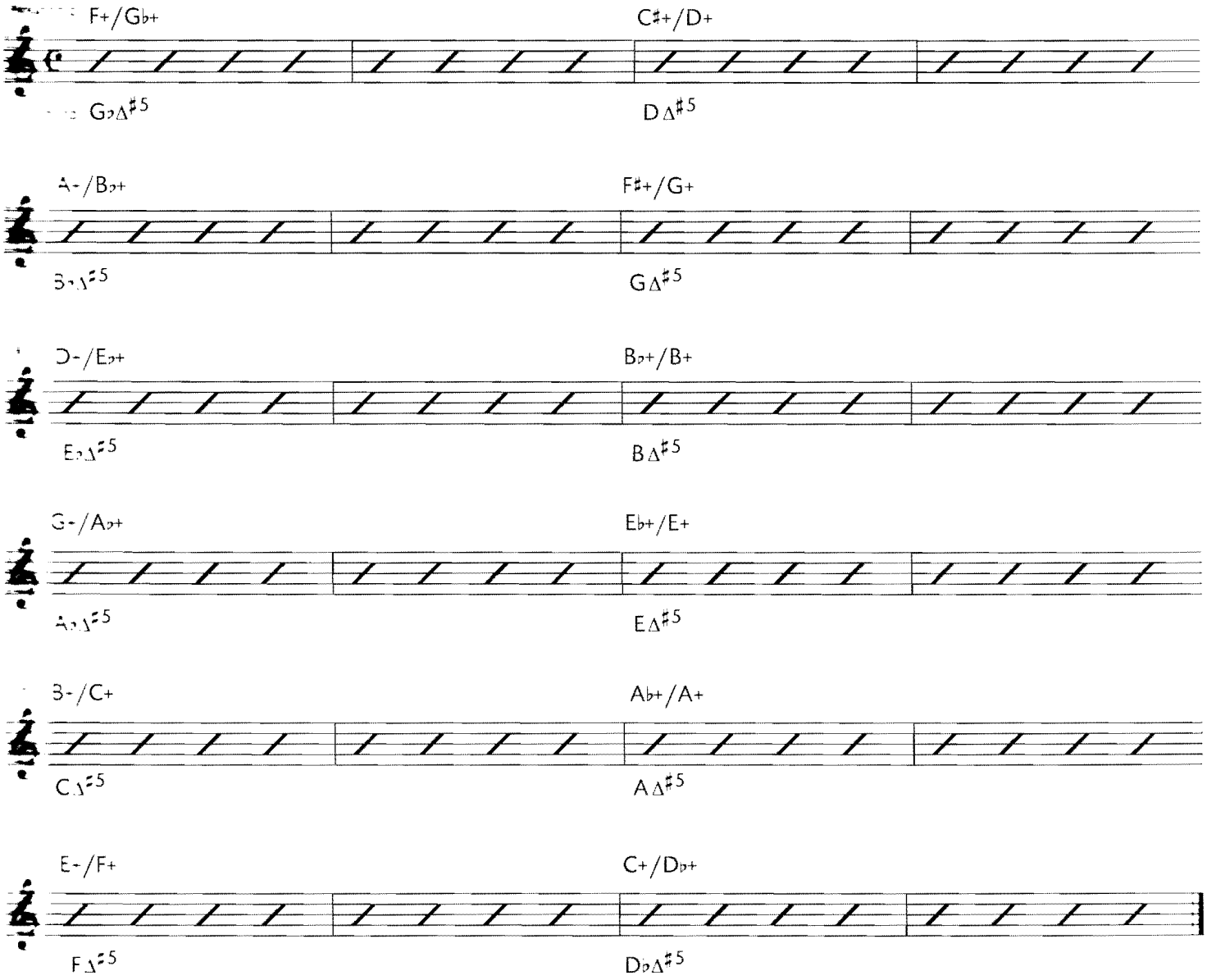
TUNE 12 (CD TRACK 17) | C



TUNE 8 (CD TRACK 13) | B♭



The chords in parenthesis are optional as they create more of an altered sound.


F+/G♭+
C♯+/D+
G♭Δ♯5
DΔ♯5
A-/B♭+
F♯+/G+
B♭Δ♯5
GΔ♯5
D-/E♭+
B♭+/B+
E♭Δ♯5
BΔ♯5
G-/A♭+
E♭+/E+
A♭Δ♯5
EΔ♯5
B-/C+
A♭+/A+
CΔ♯5
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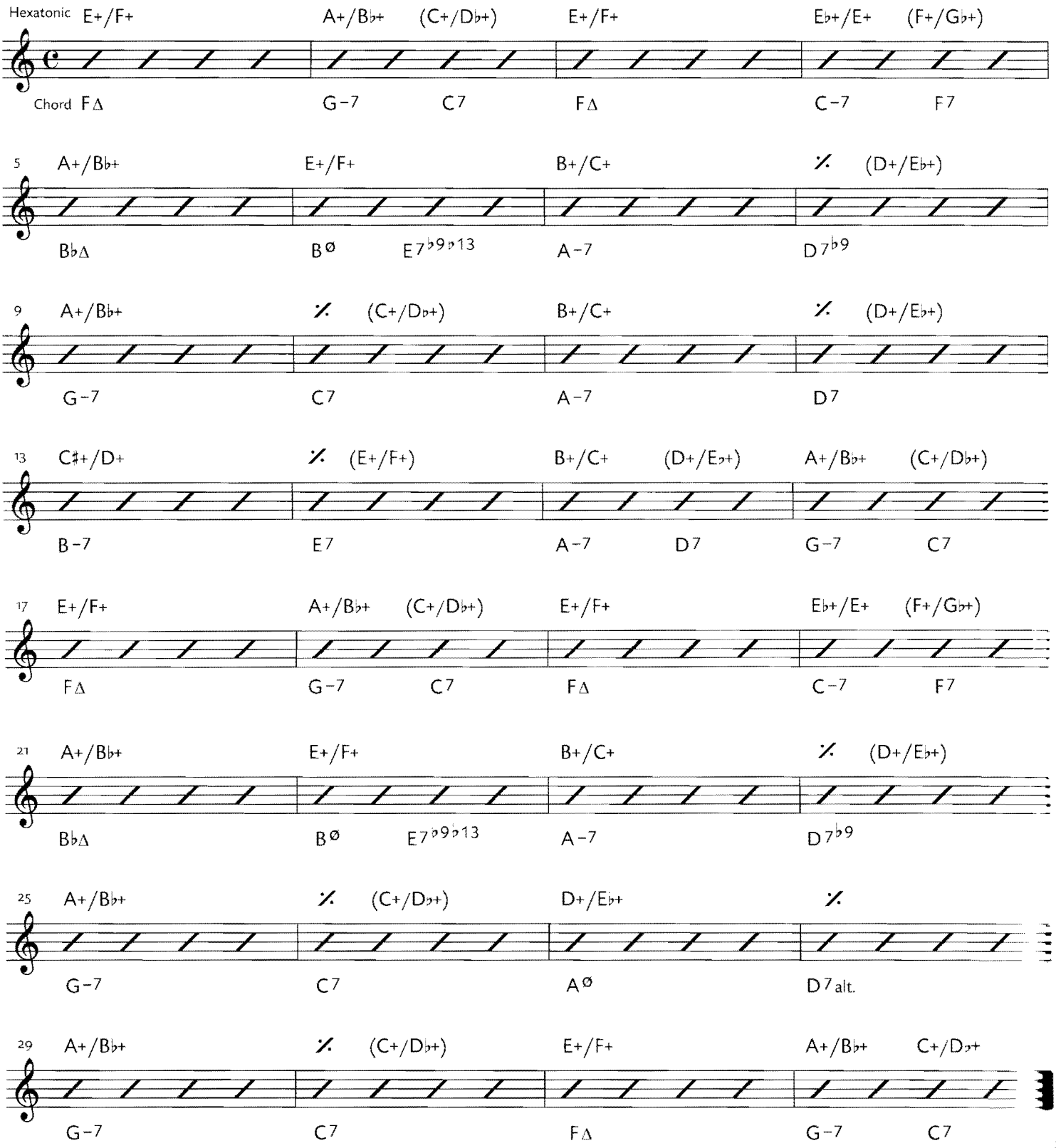
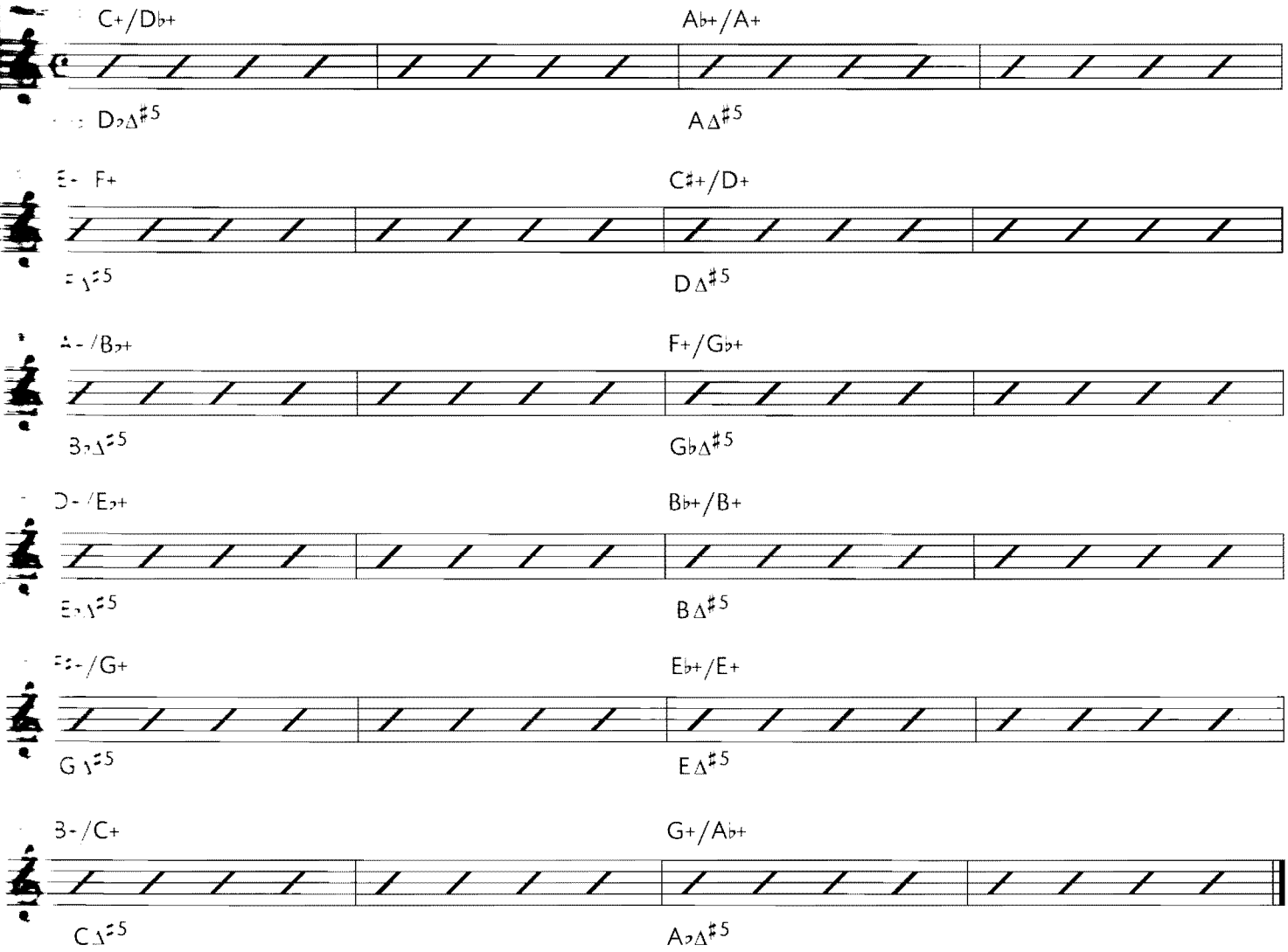
E-/F+
C+/D♭+
FΔ♯5
D♭Δ♯5

TUNE 8 (CD TRACK 13) | E♭

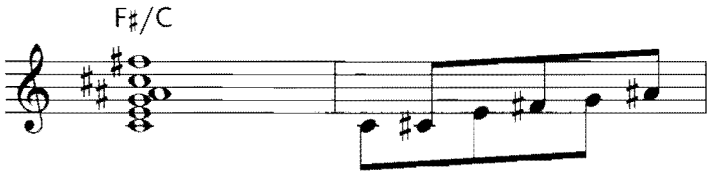


The chords in parenthesis are optional as they create more of an altered sound.

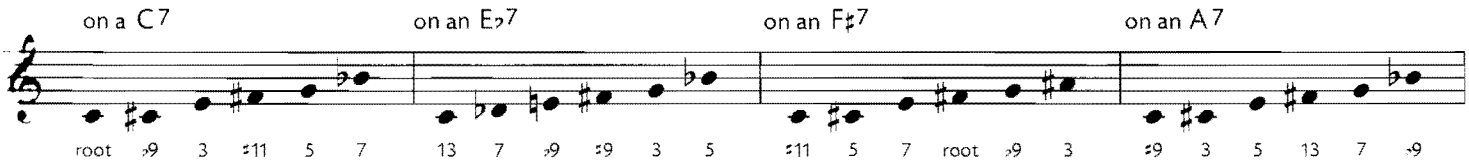


CHAPTER 5

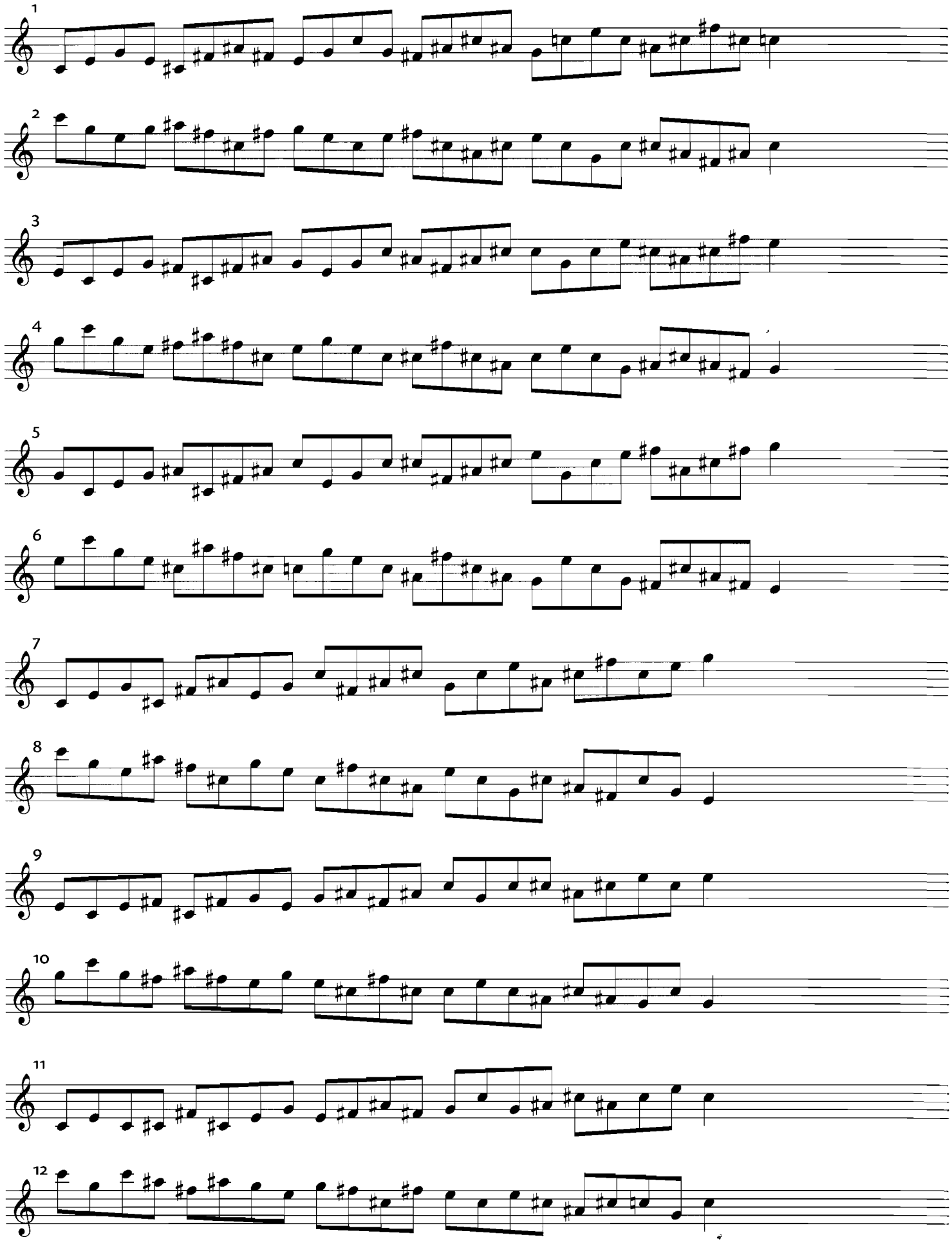
The fifth hexatonic is two major triads a tritone apart.



This hexatonic creates part of a diminished scale and could be used over C7, E♭7, F♯7 or A7. Played on a C dominant 7, the hexatonic spells out the root, ♭9, 3rd, ♯11, 5th and 7th of the chord.



Again here are 72 melodies based on the F♯/C hexatonic.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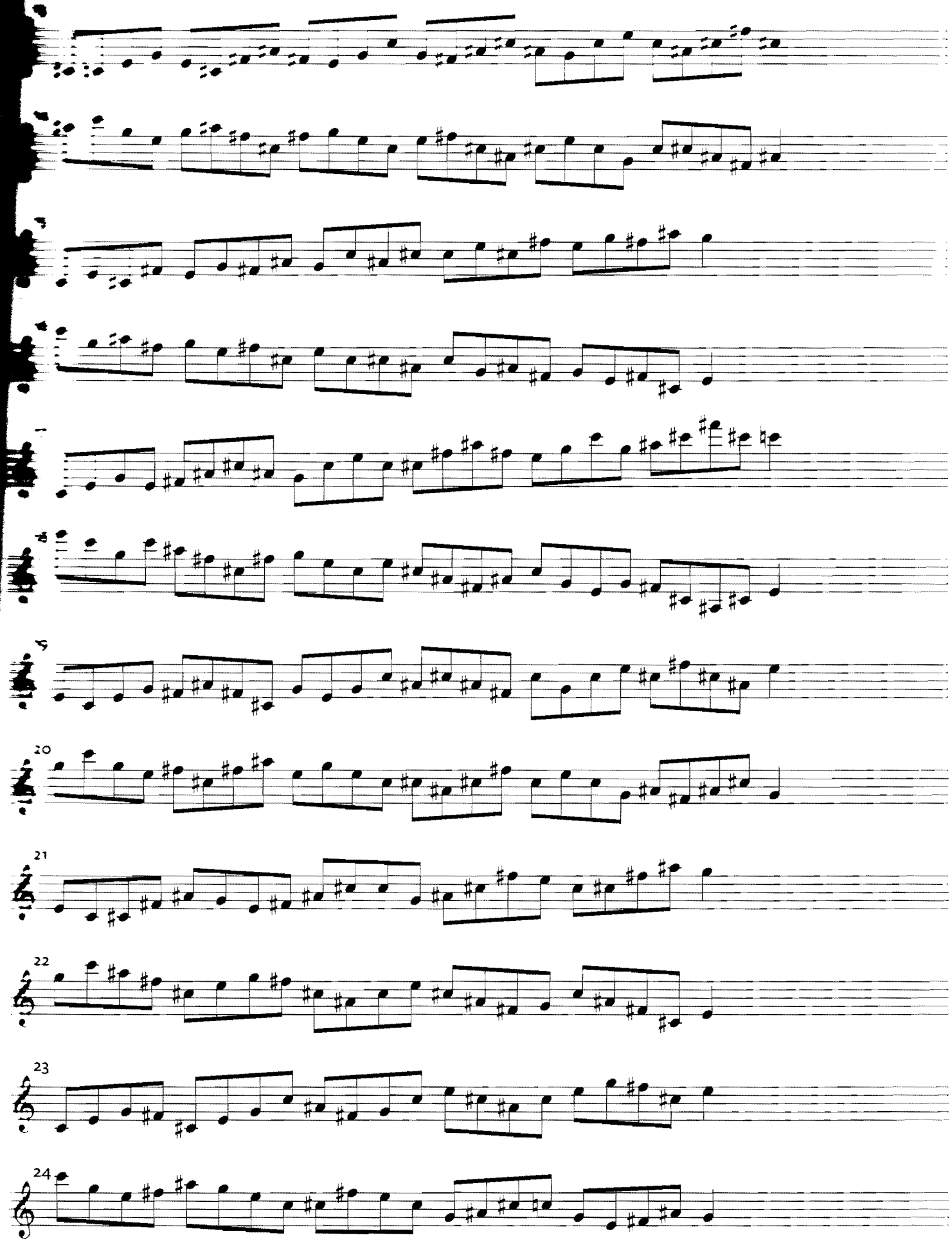
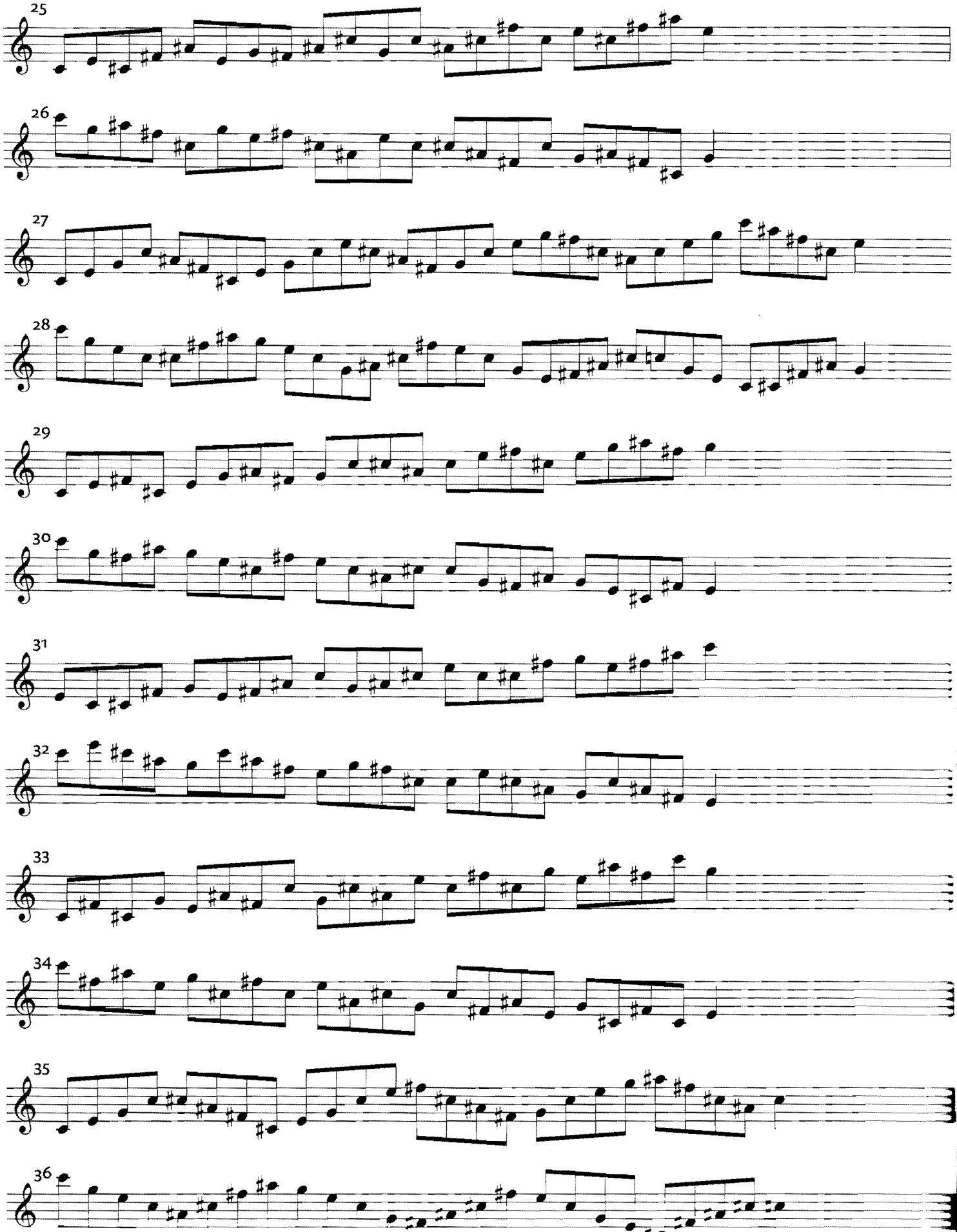
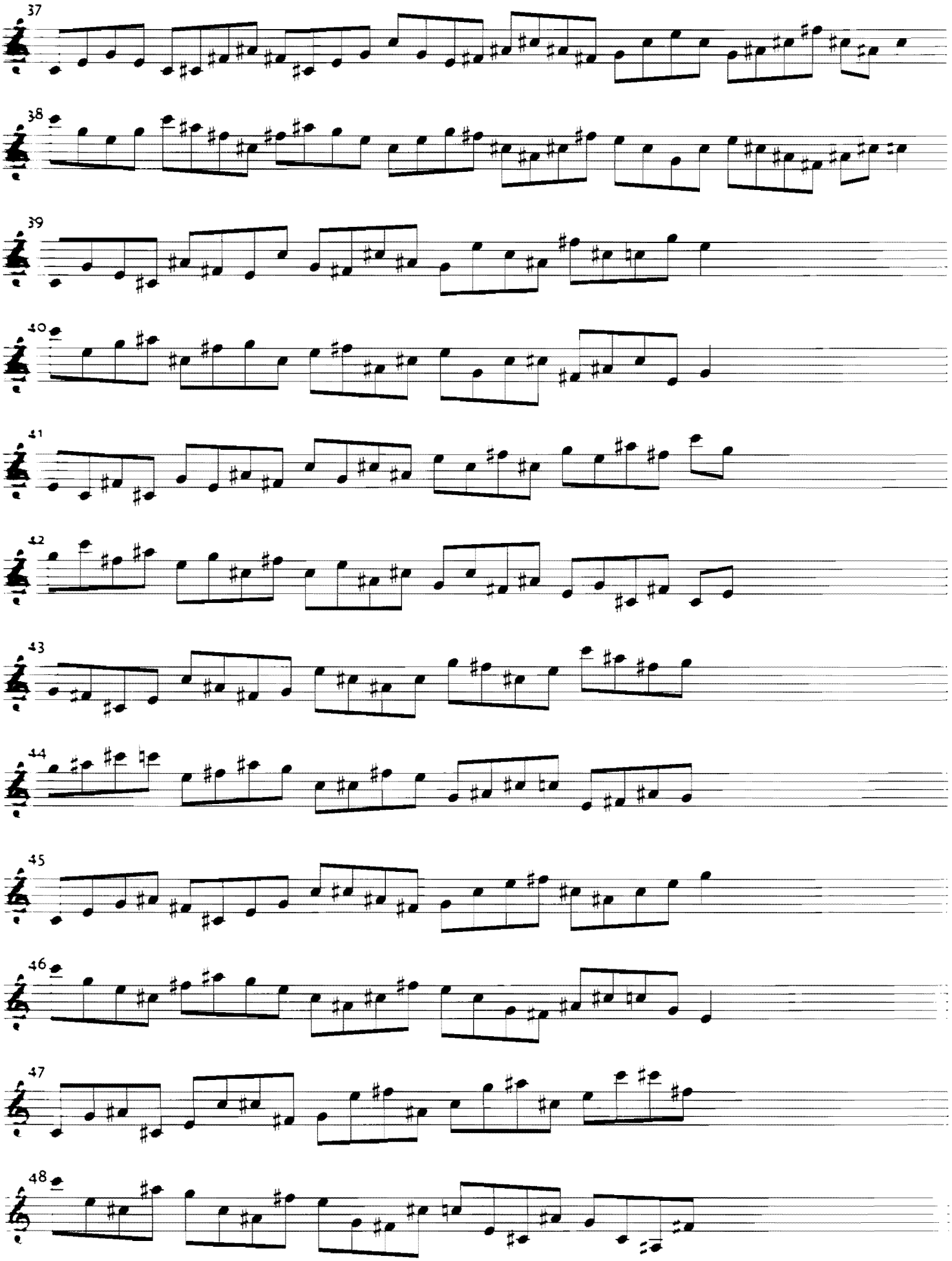


F♯/C

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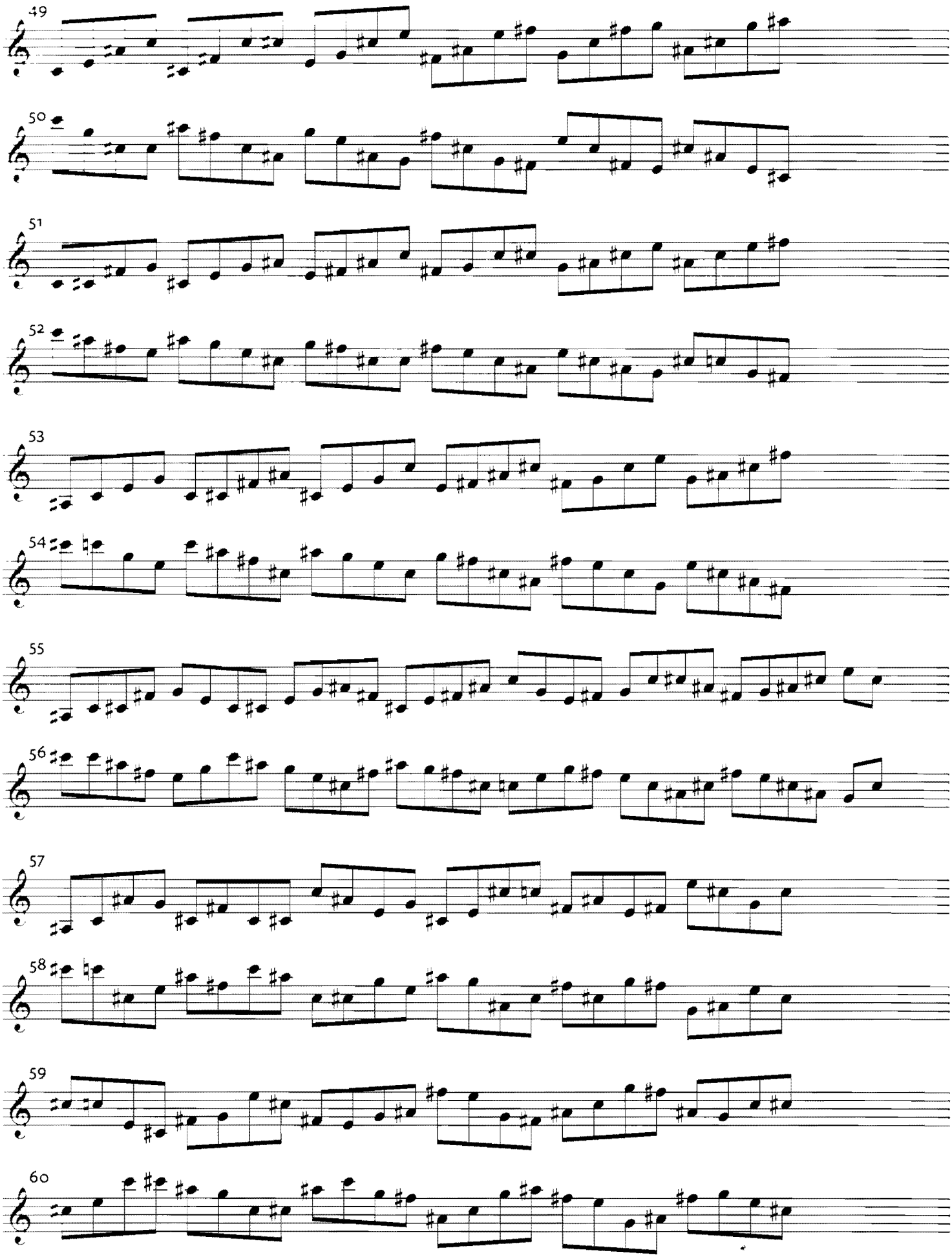
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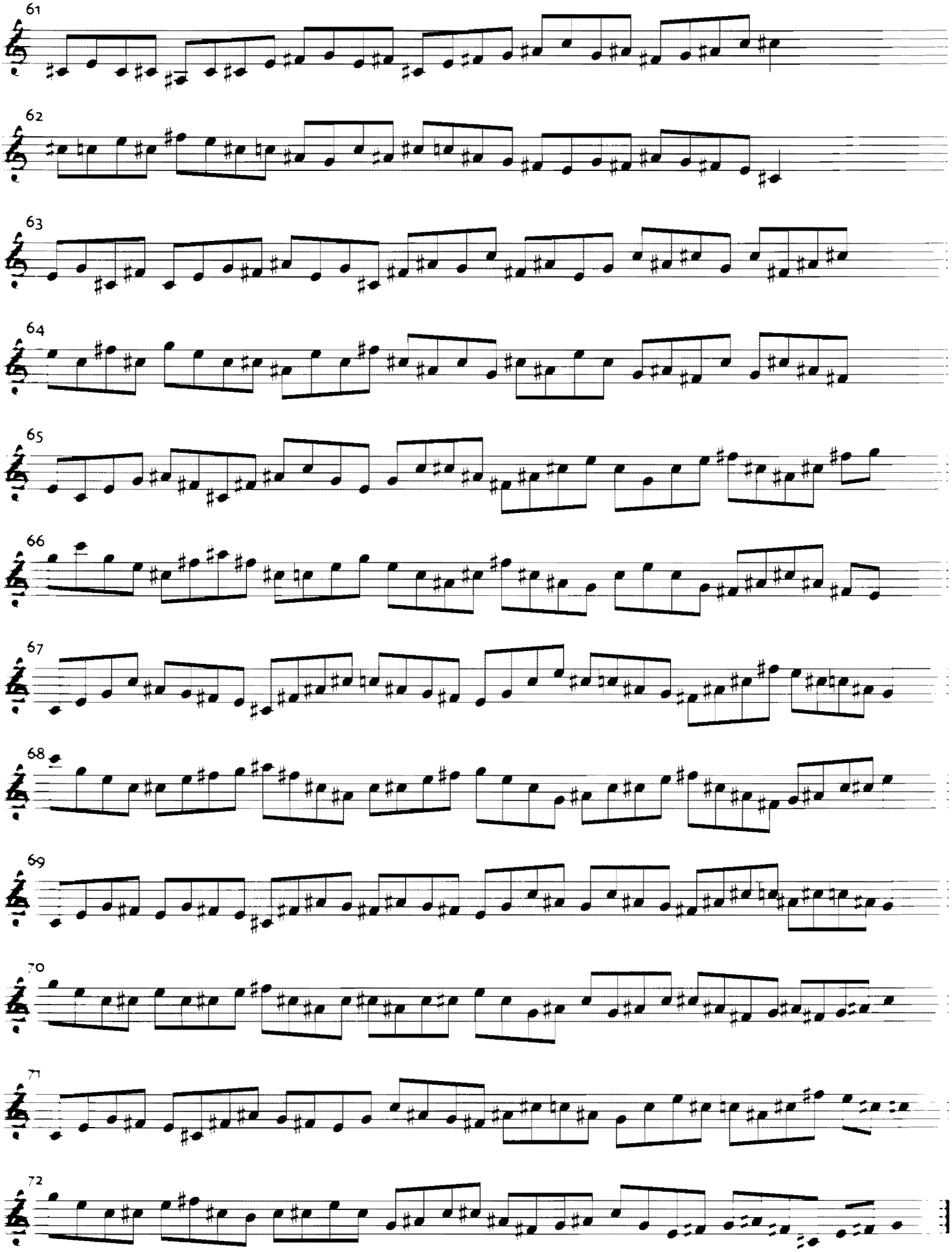
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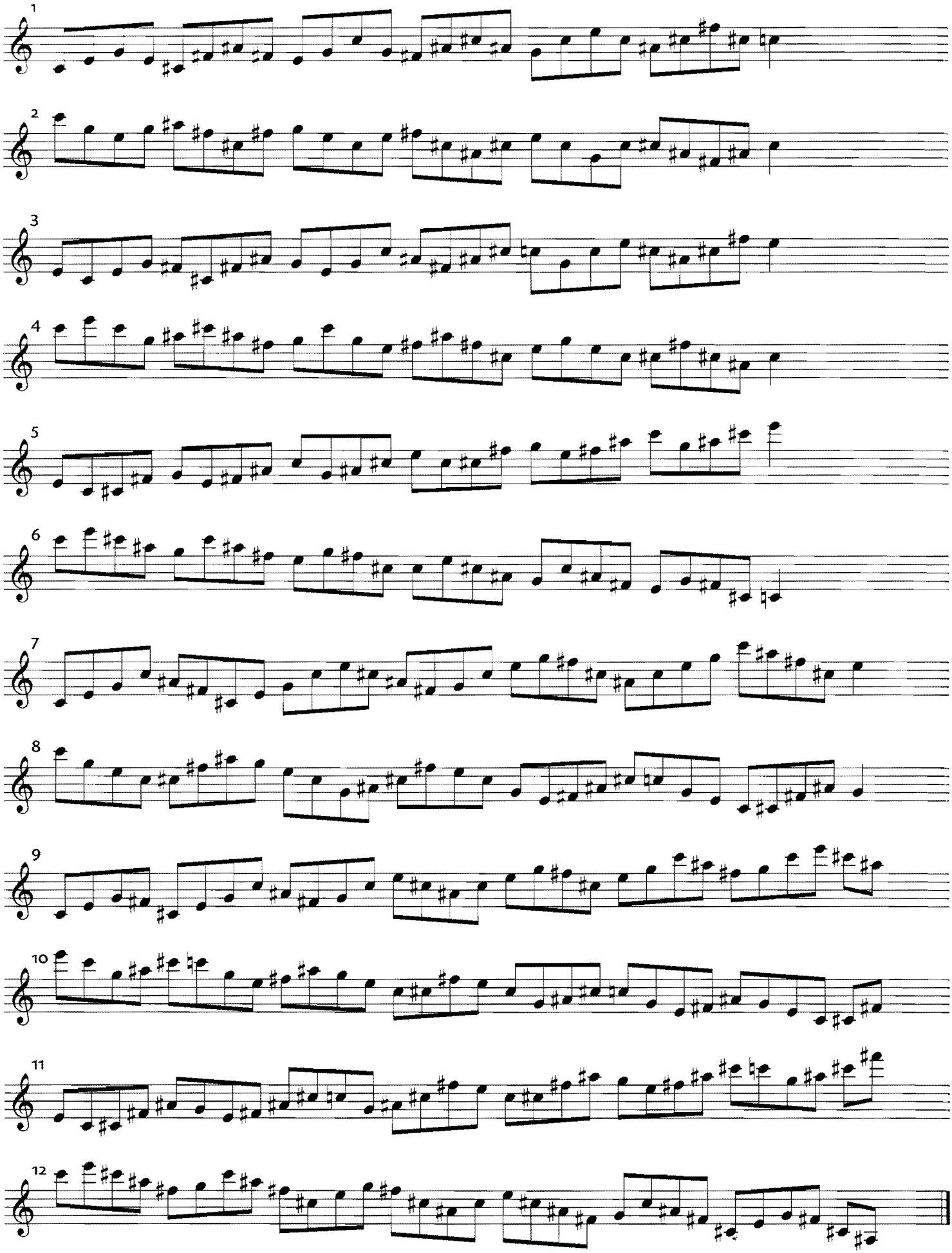
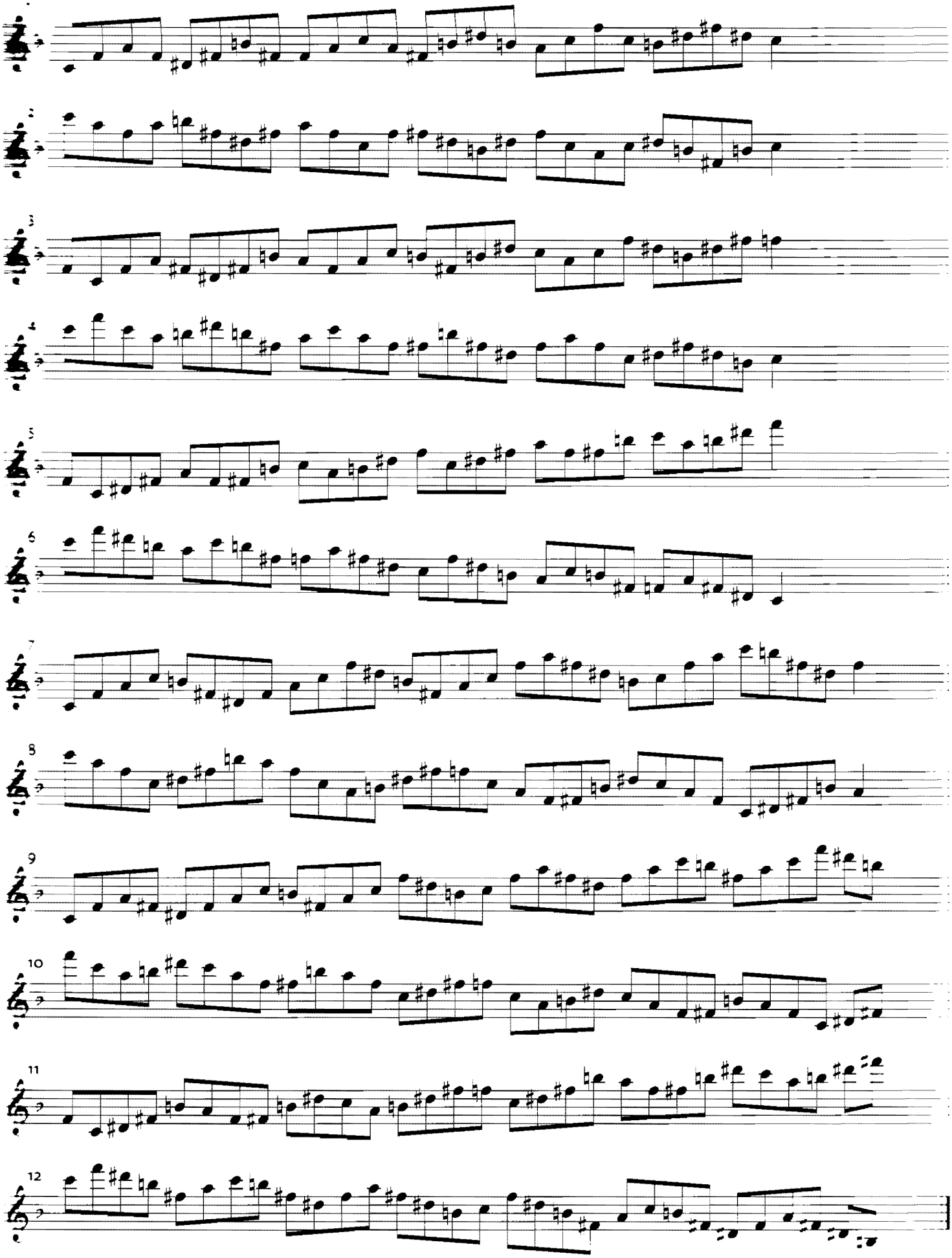
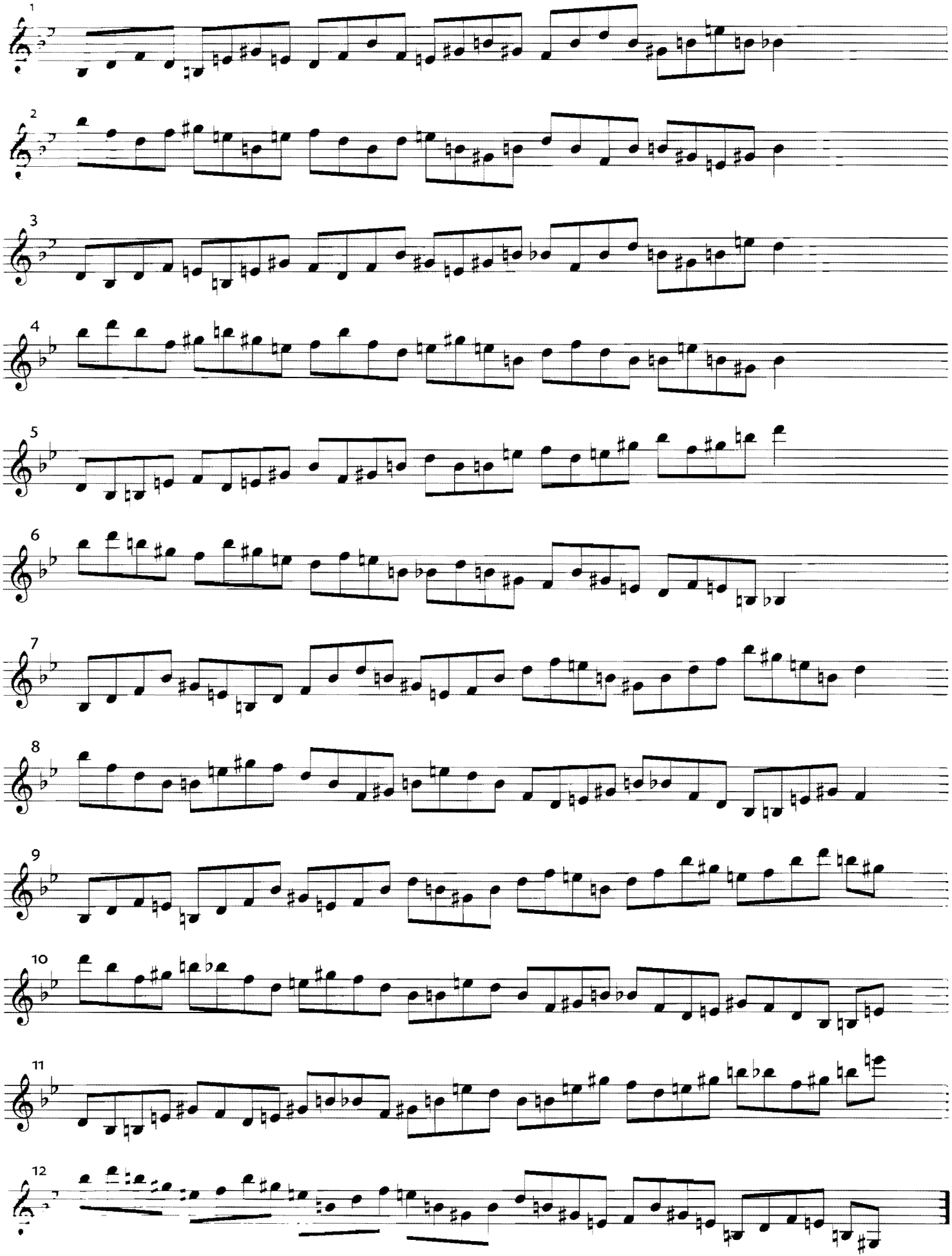
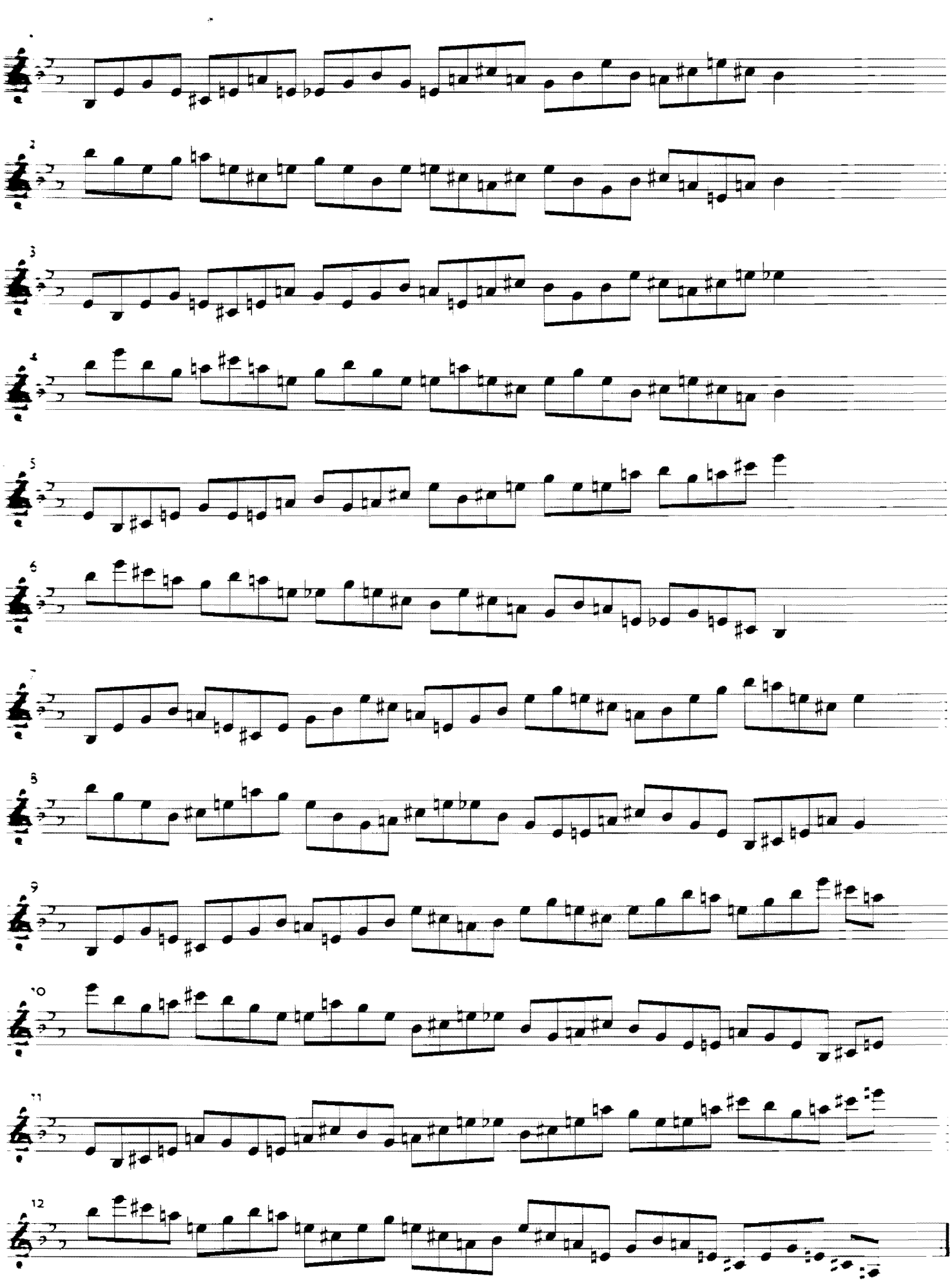
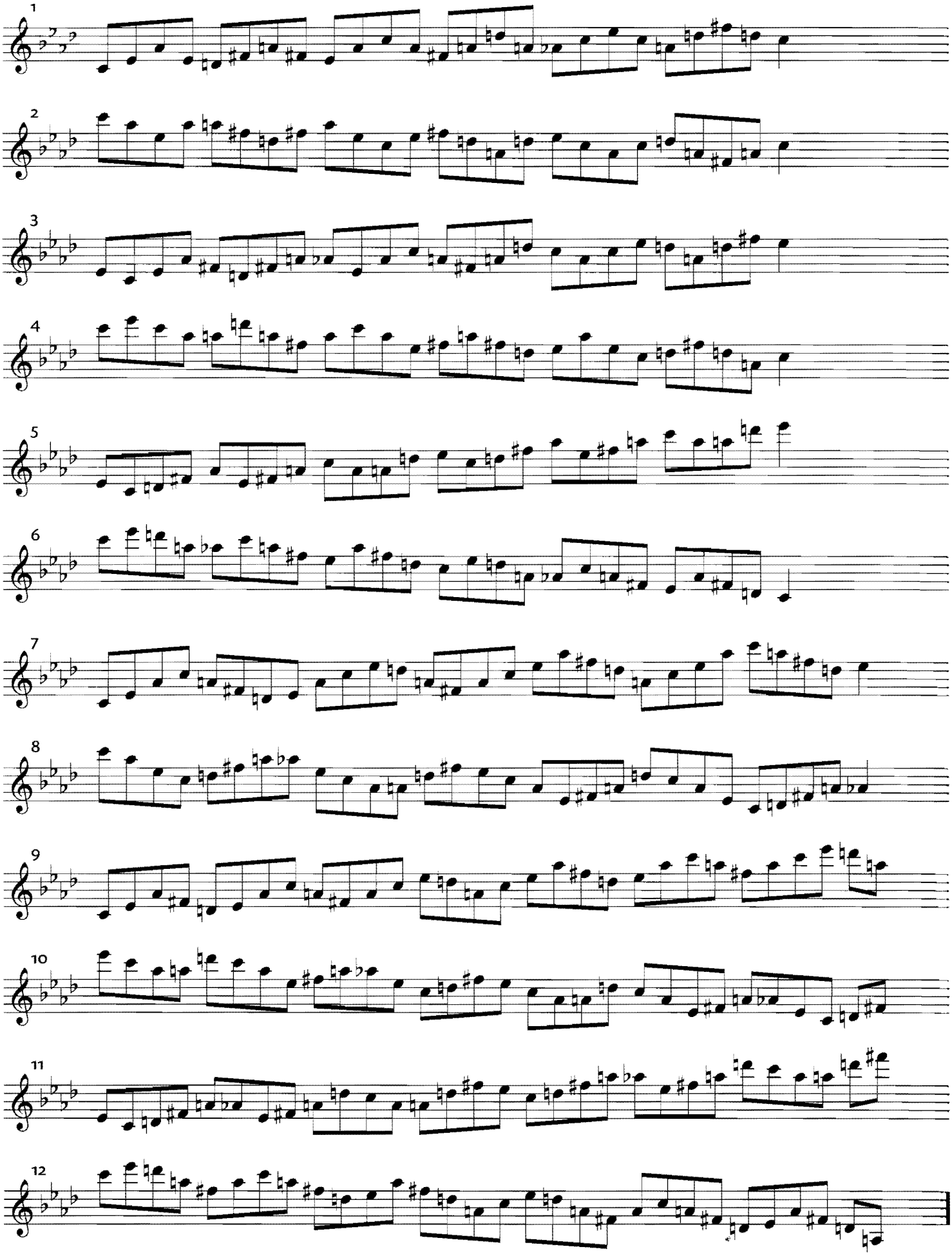
F♯ C

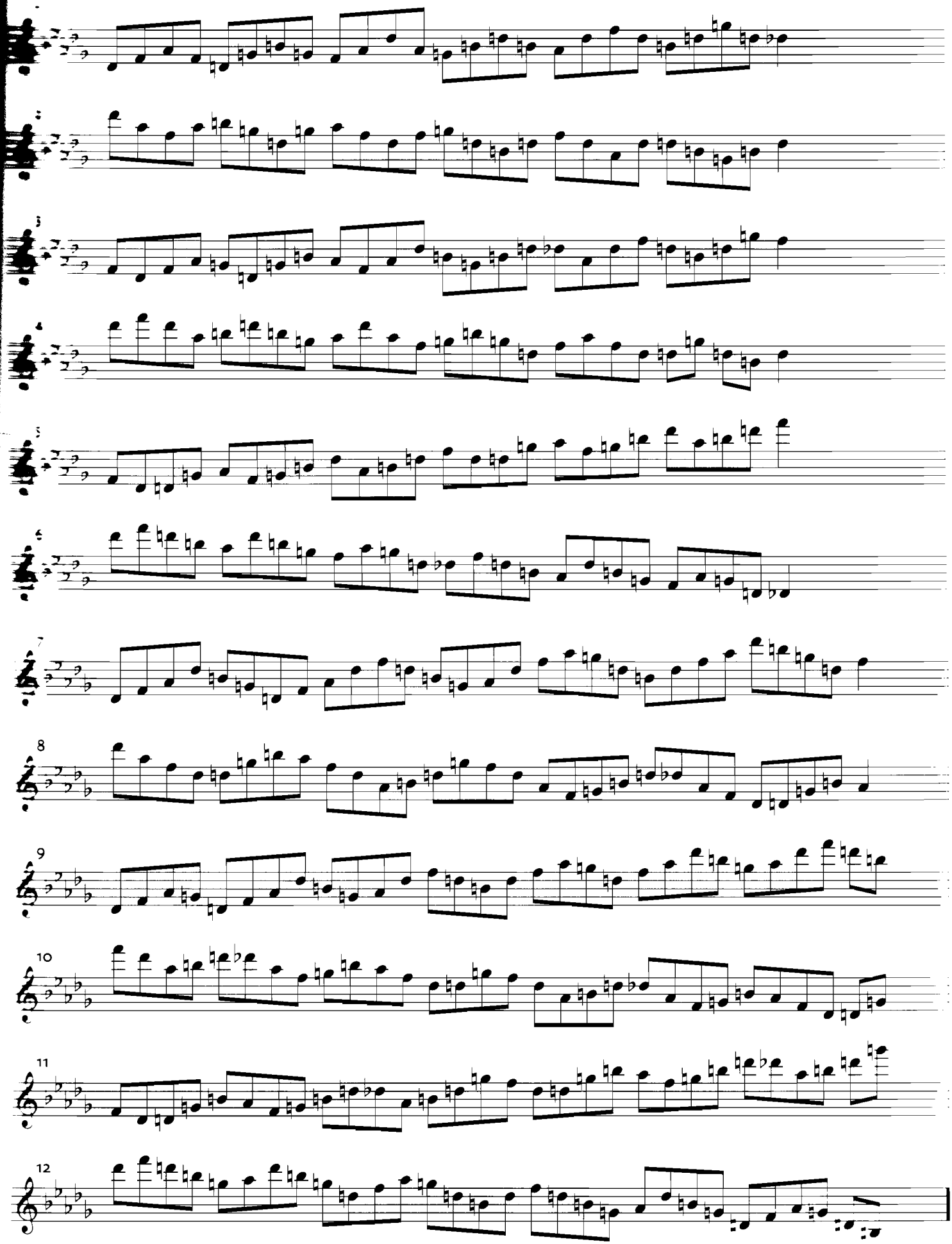




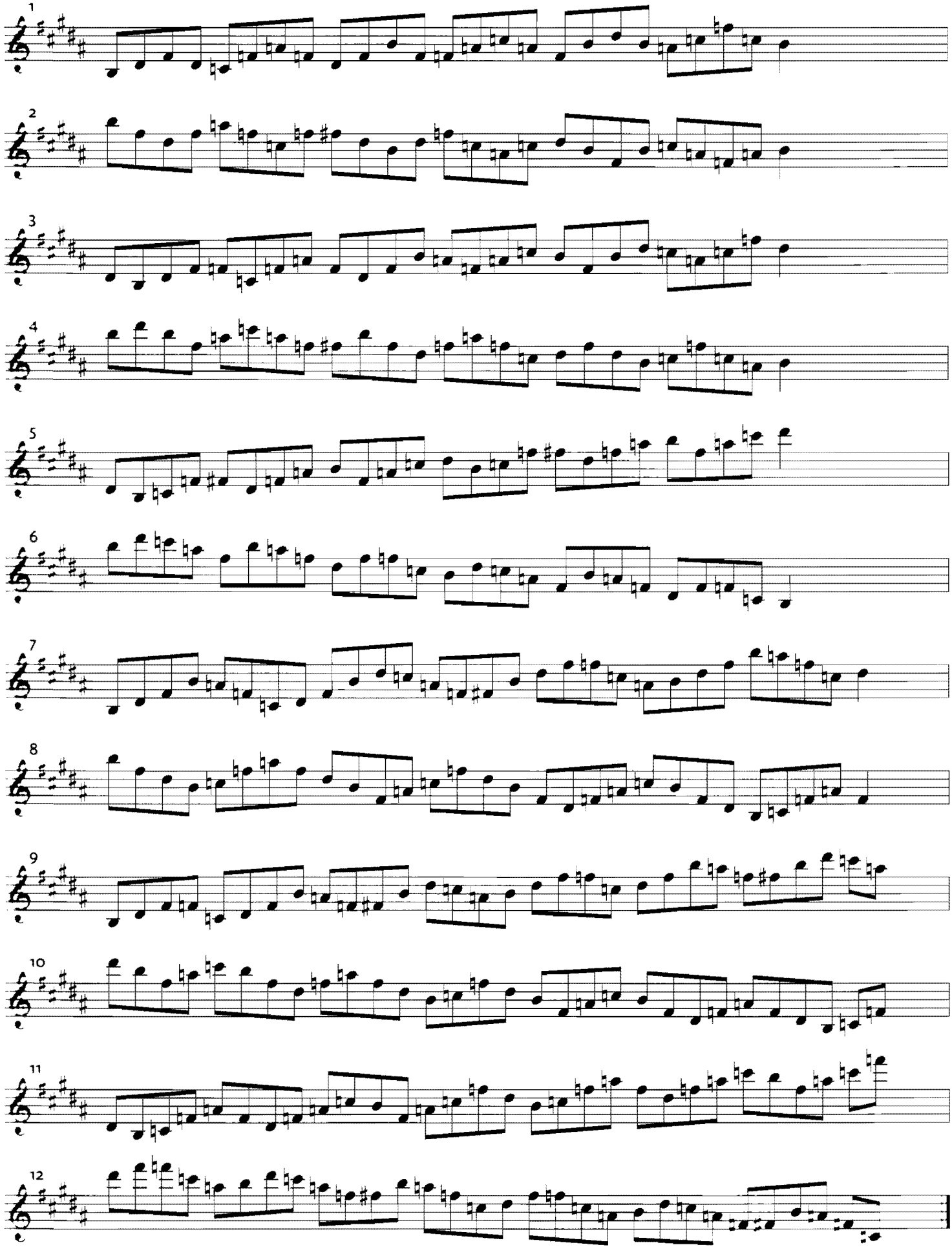


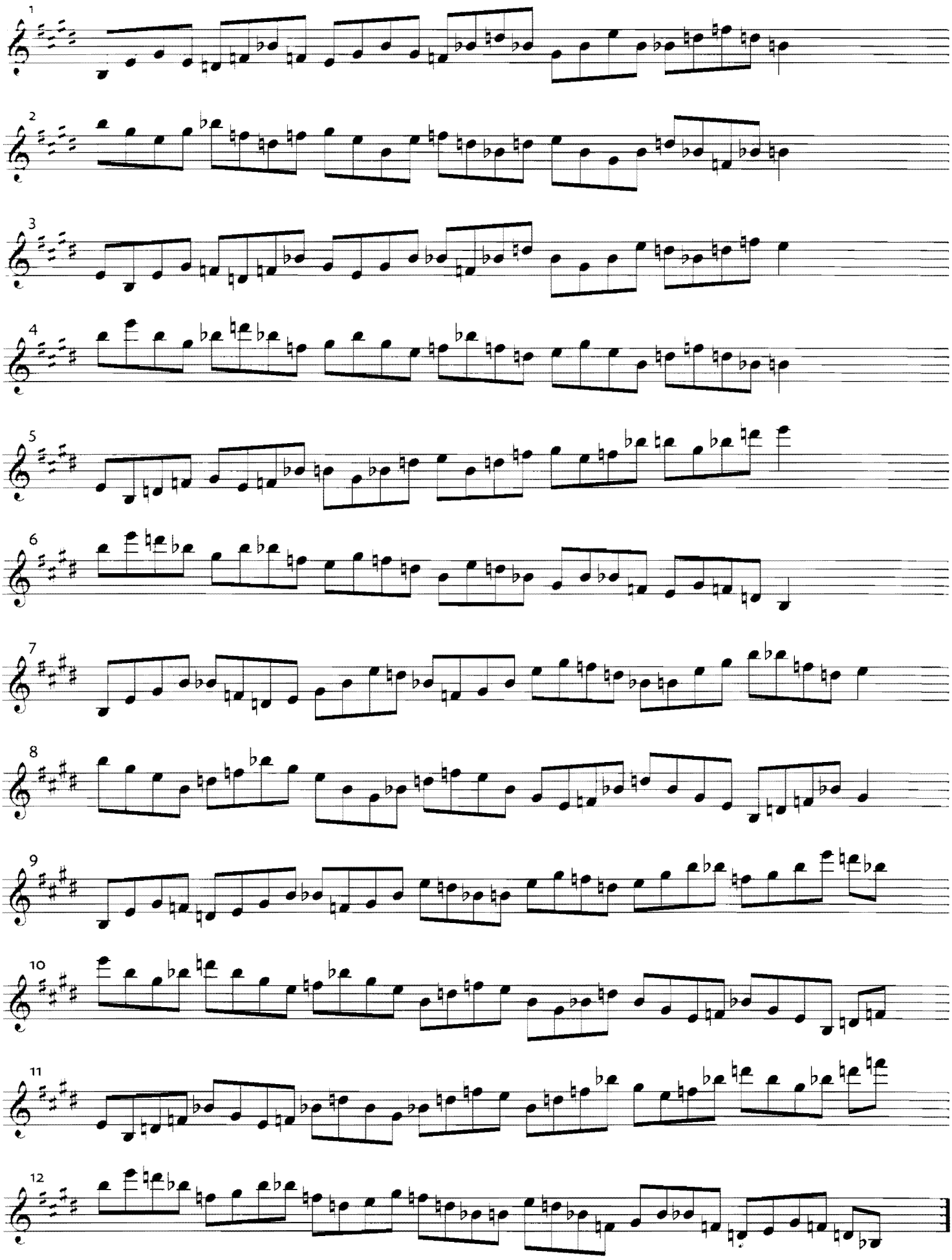


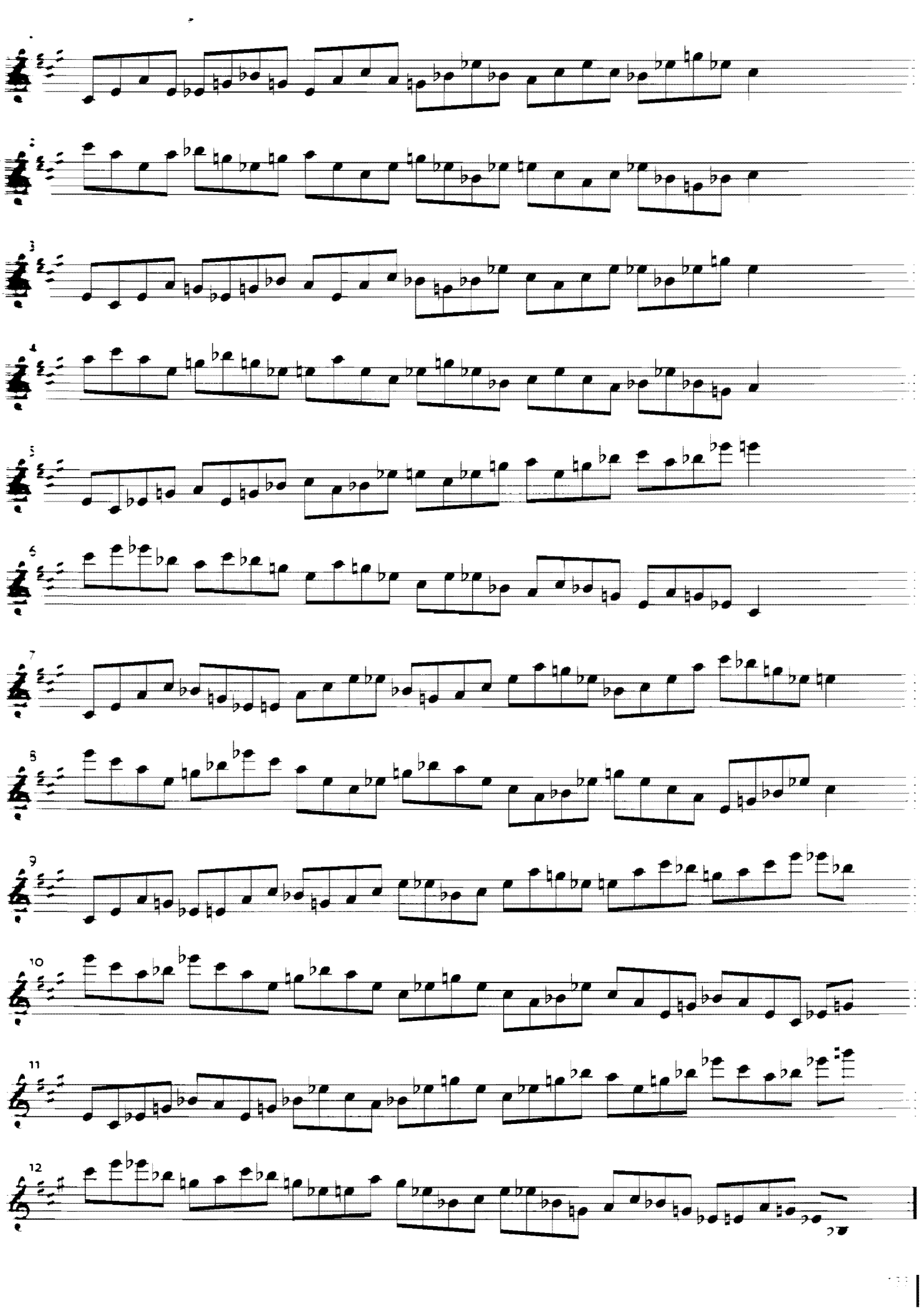


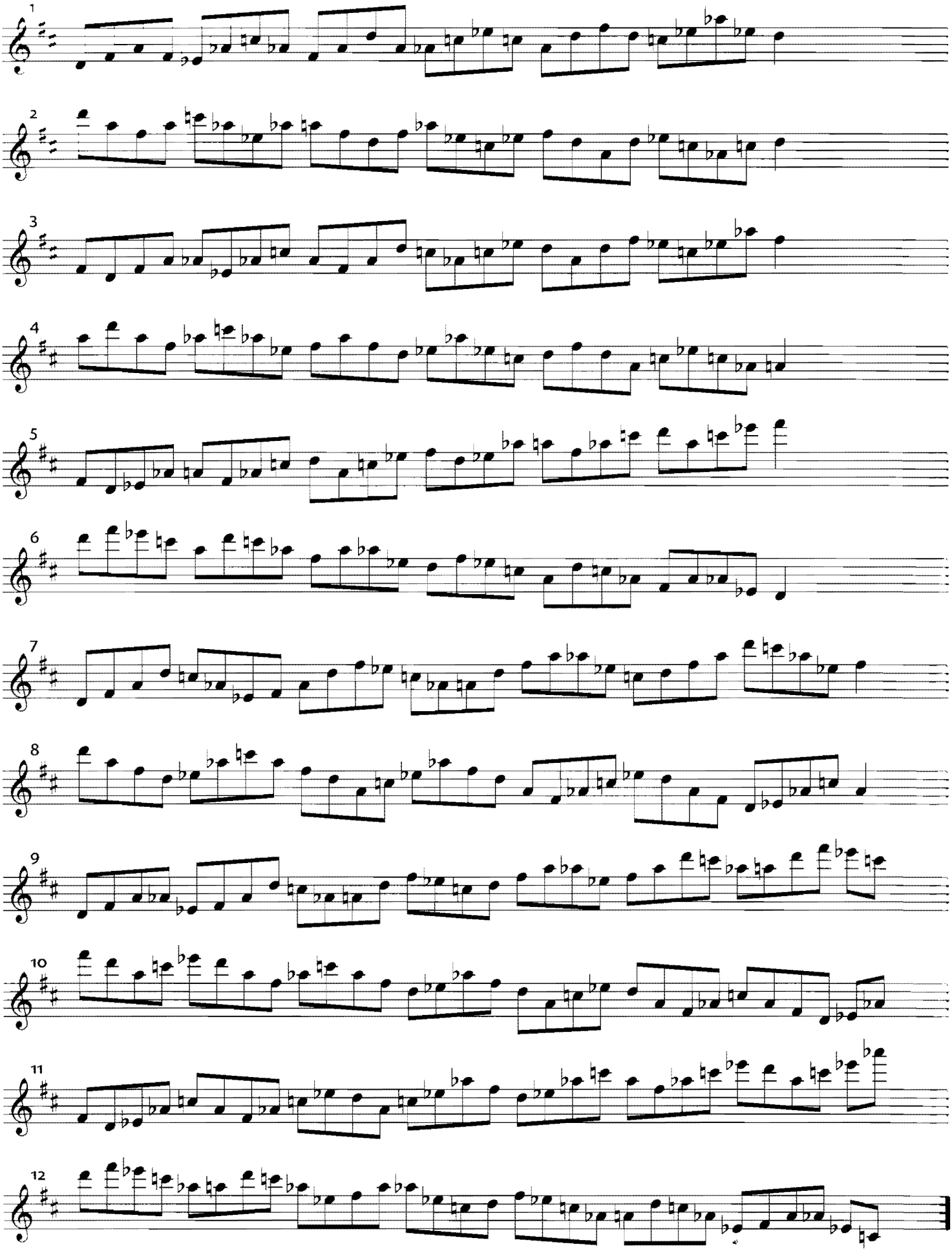


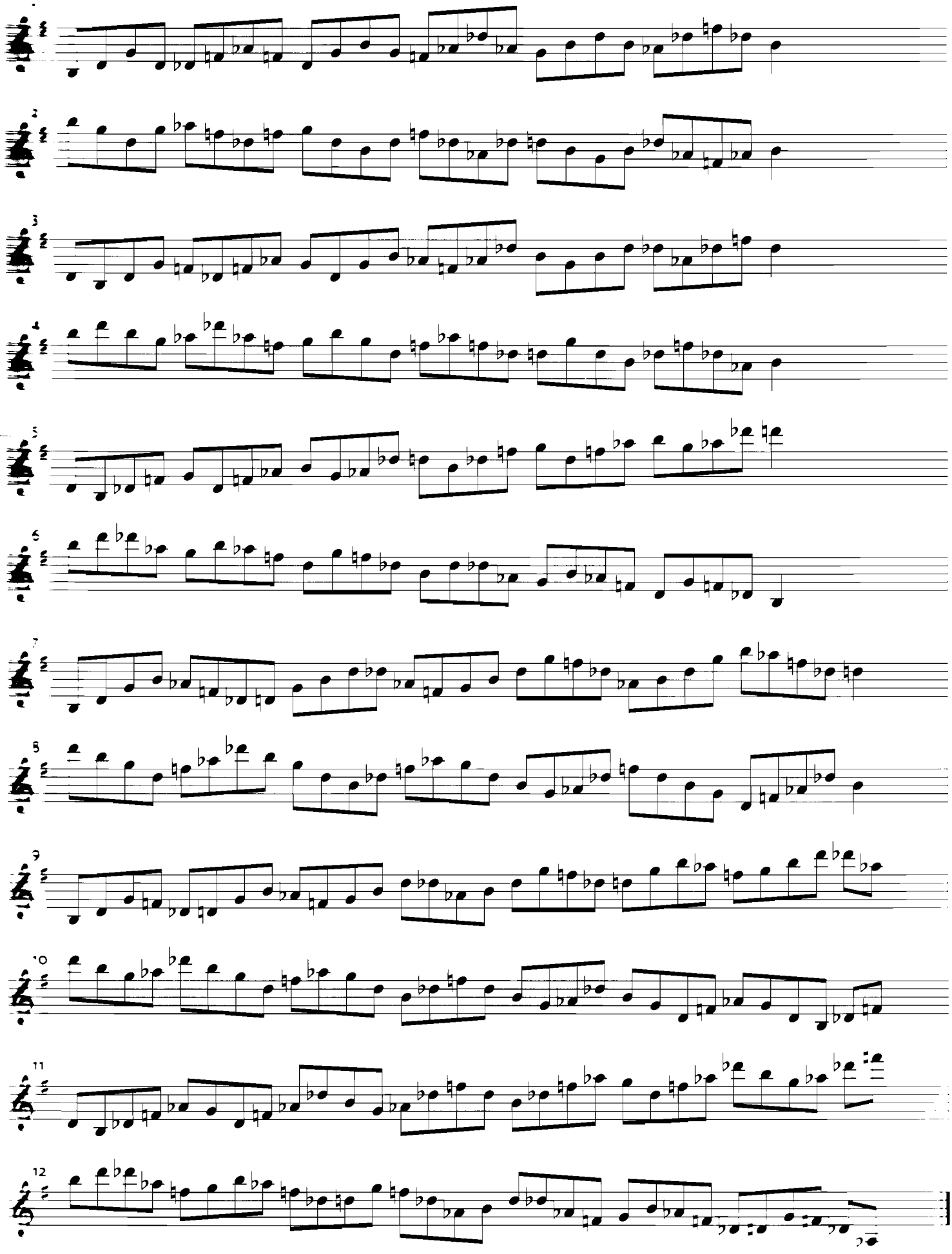
C/G





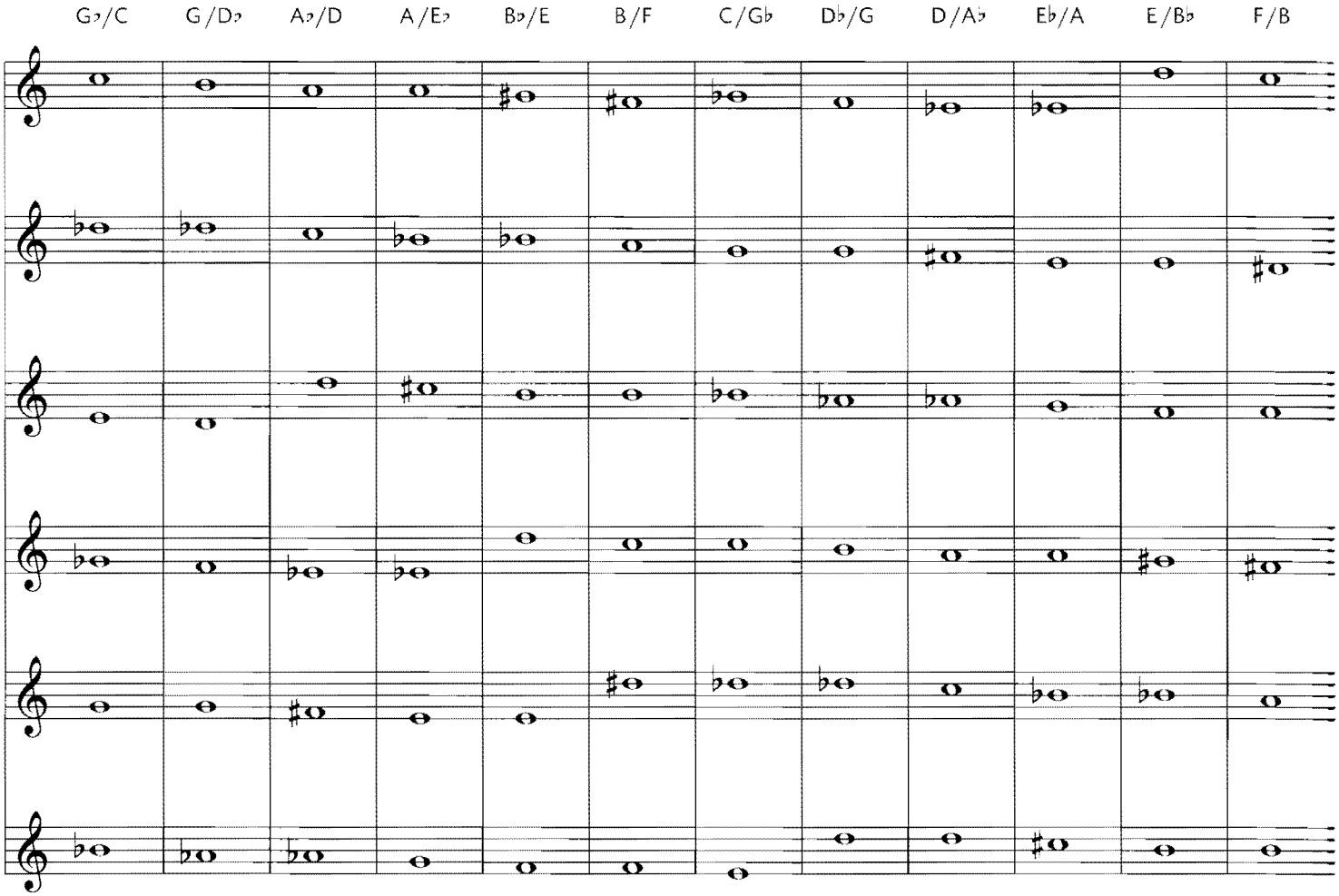




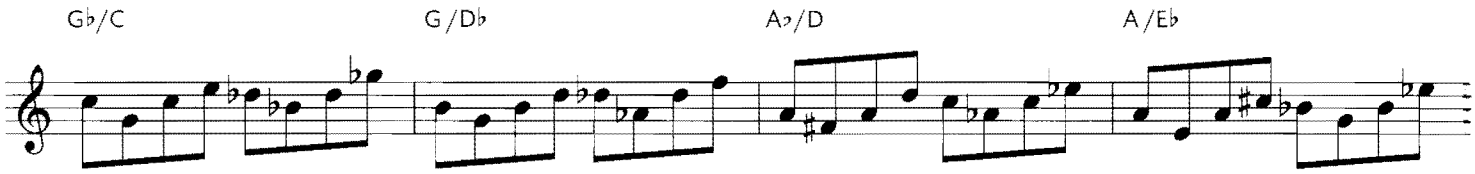


DESCENDING GRID: F♯/C

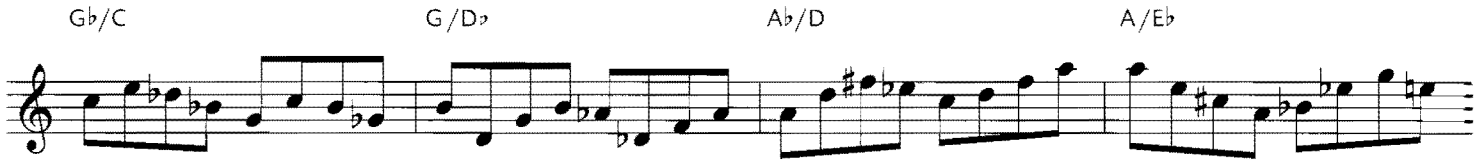
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.

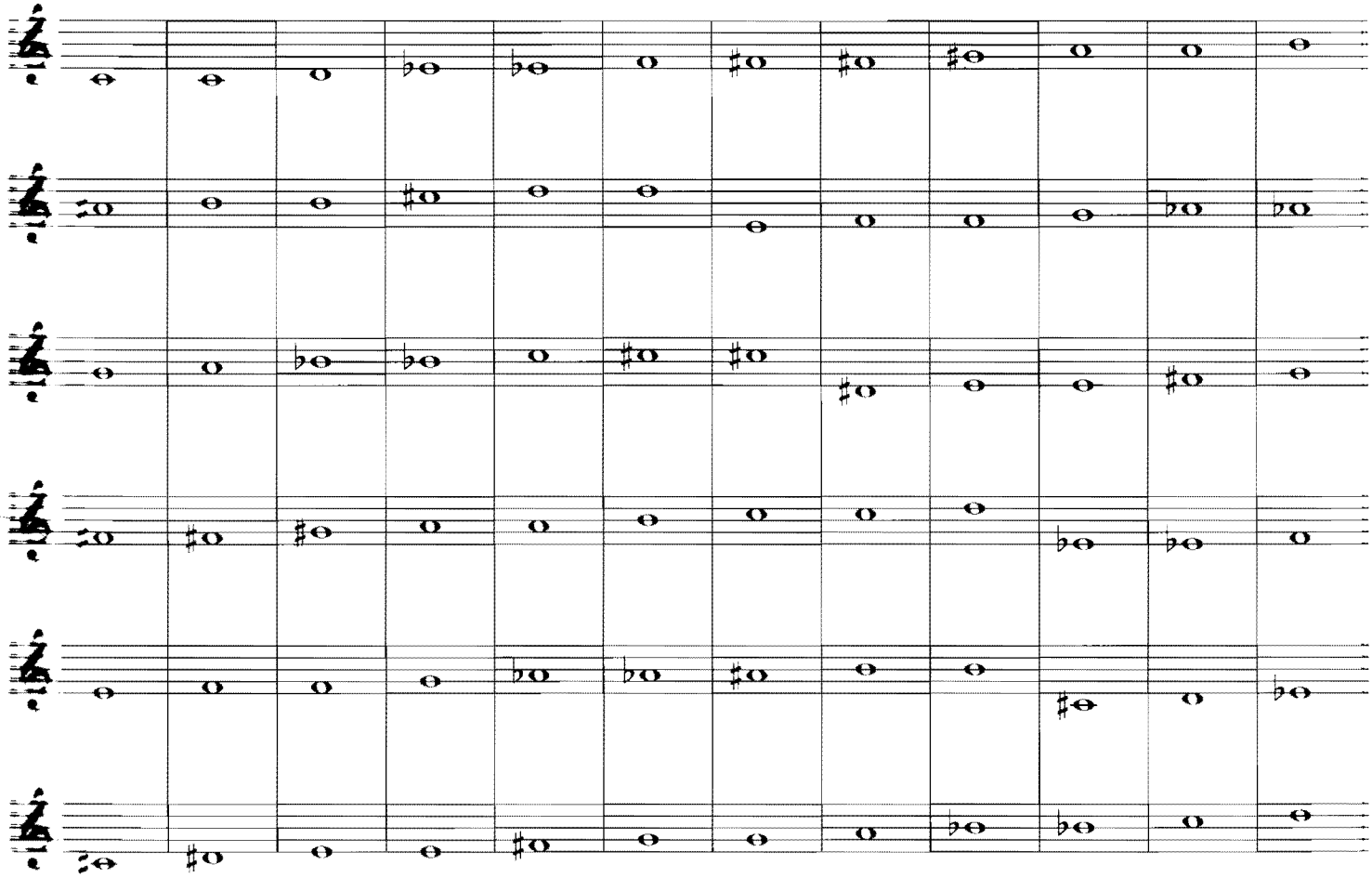


Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

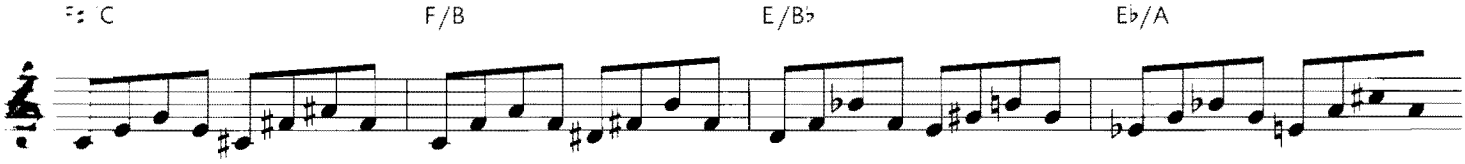
ASCENDING GRID: F♯/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

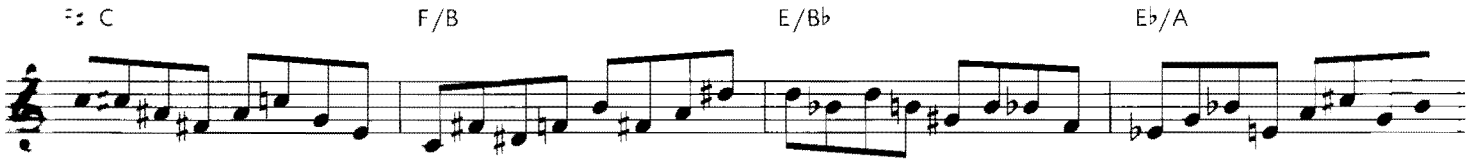
F♯/C F/B E/B♭ E♭/A D/A♭ D♭/G C/F♯ B/F B♭/E A/E♭ A♭/D G/D♭



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.

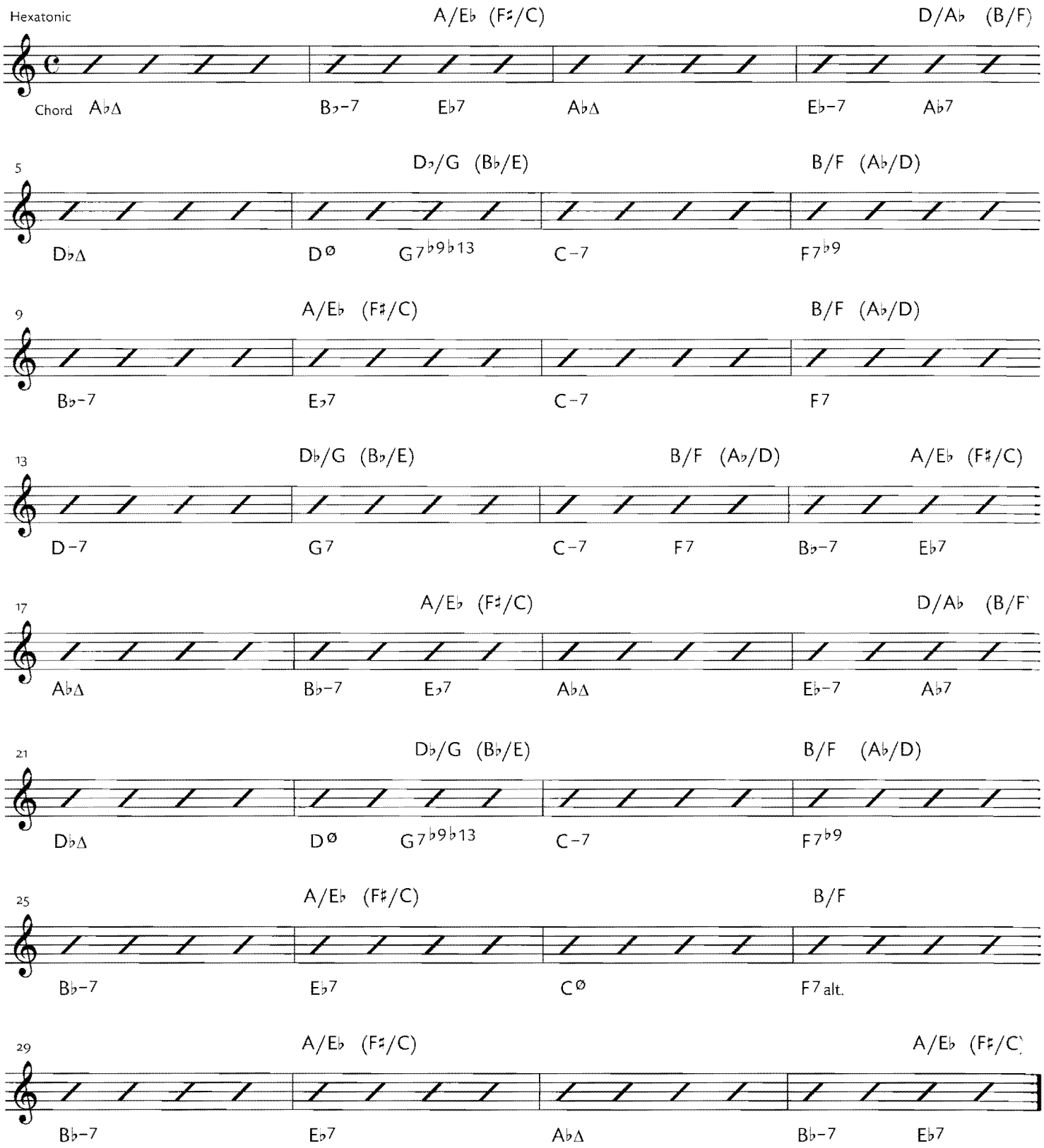


Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

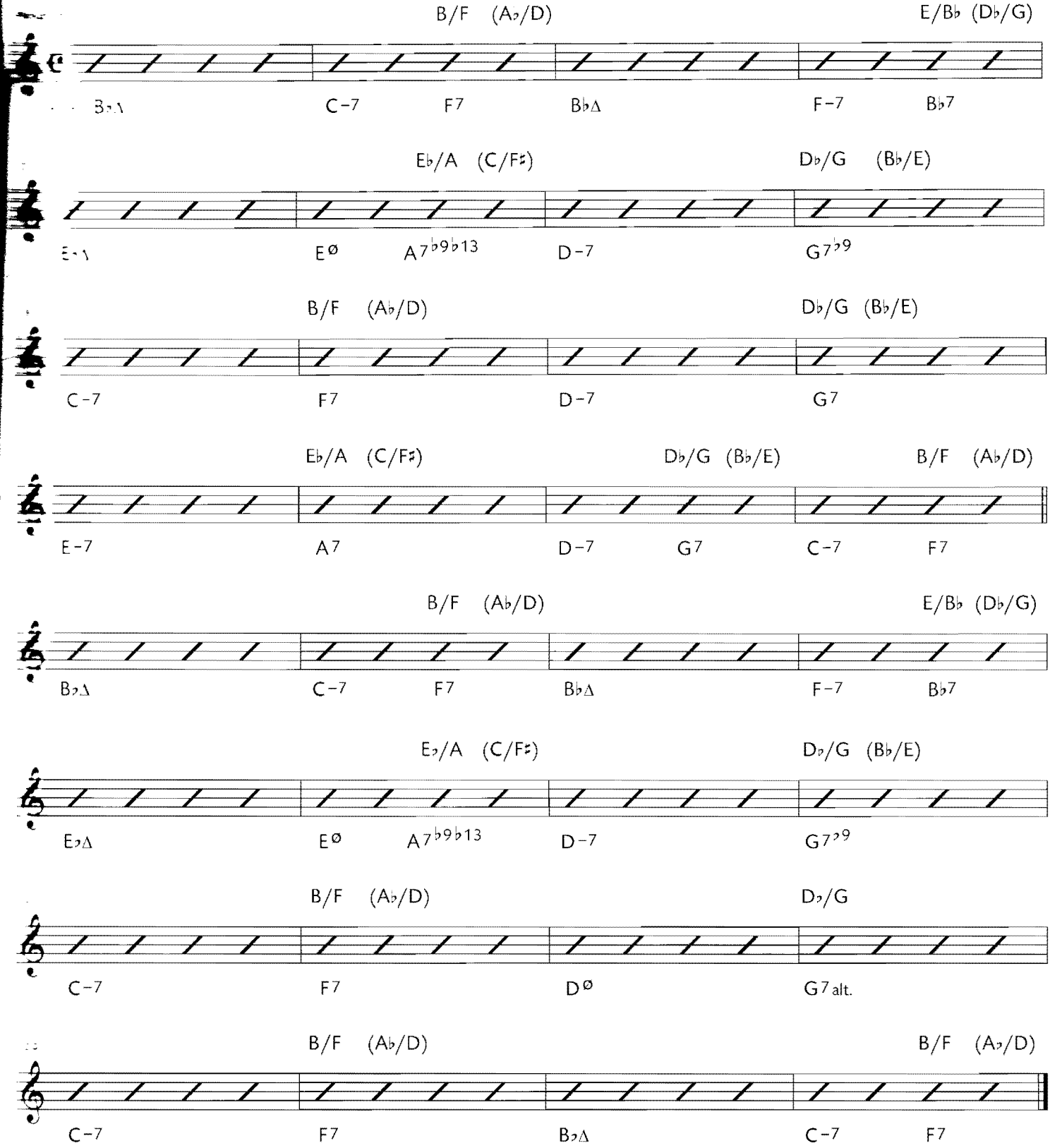
Try using major triads a tritone apart on tune 8 over the dominant chords.

TUNE 8 (CD TRACK 13) | C



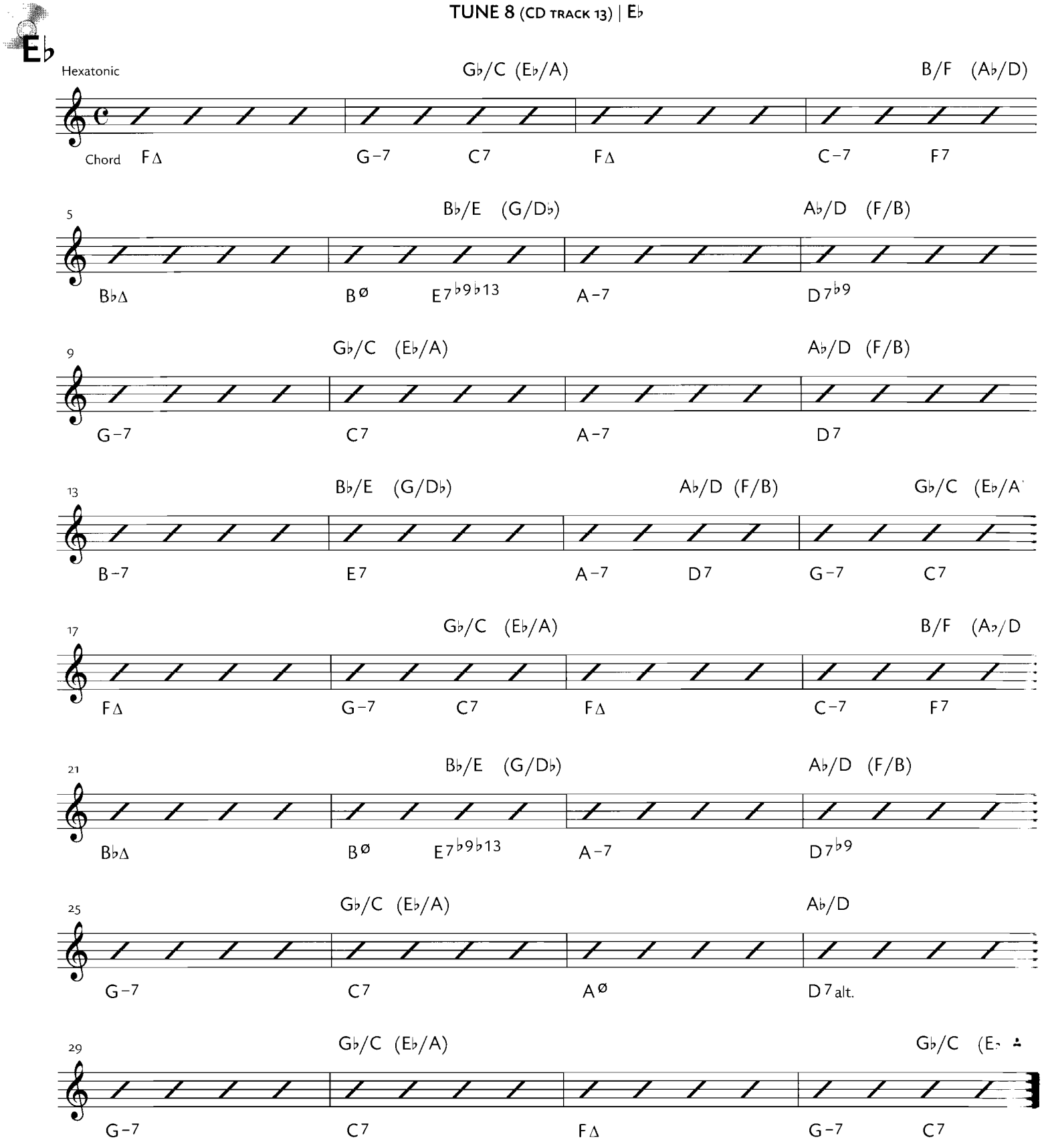
Hexatonics in parenthesis create a higher degree of tension.

TUNE 8 (CD TRACK 13) | B♭



Hexatonics in parenthesis create a higher degree of tension.

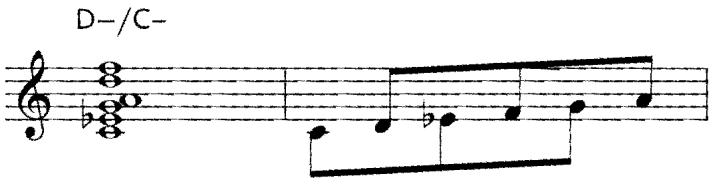
TUNE 8 (CD TRACK 13) | E♭



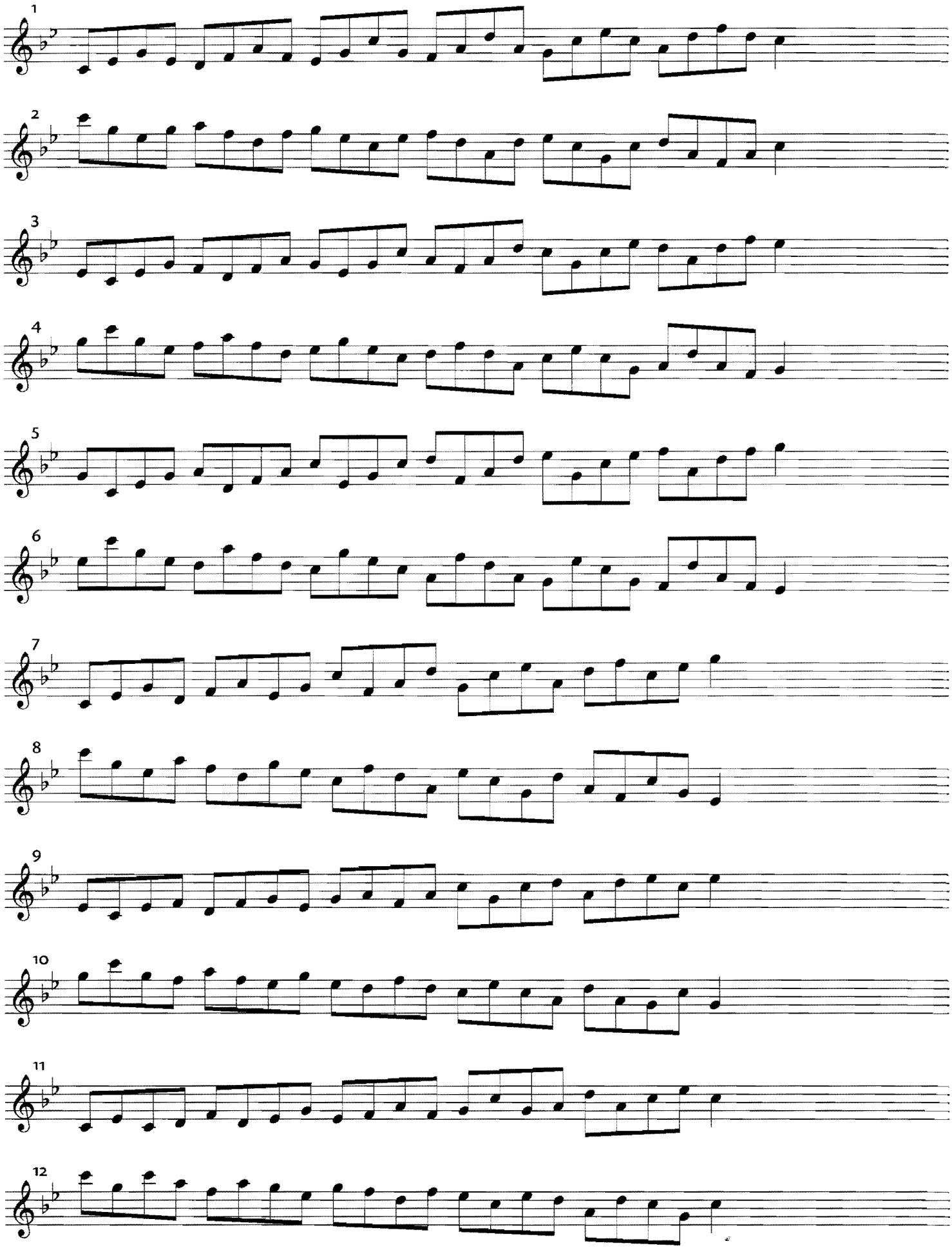
Hexatonics in parenthesis create a higher degree of tension.

The sixth hexatonic is two minor triads a whole step apart.

EXAMPLE: D–/C–



This is a very common hexatonic and can be used over many chords. For example, D–/C– fits over C–7, F7, A$^{\emptyset}$, E♭Δ7 and B7 altered.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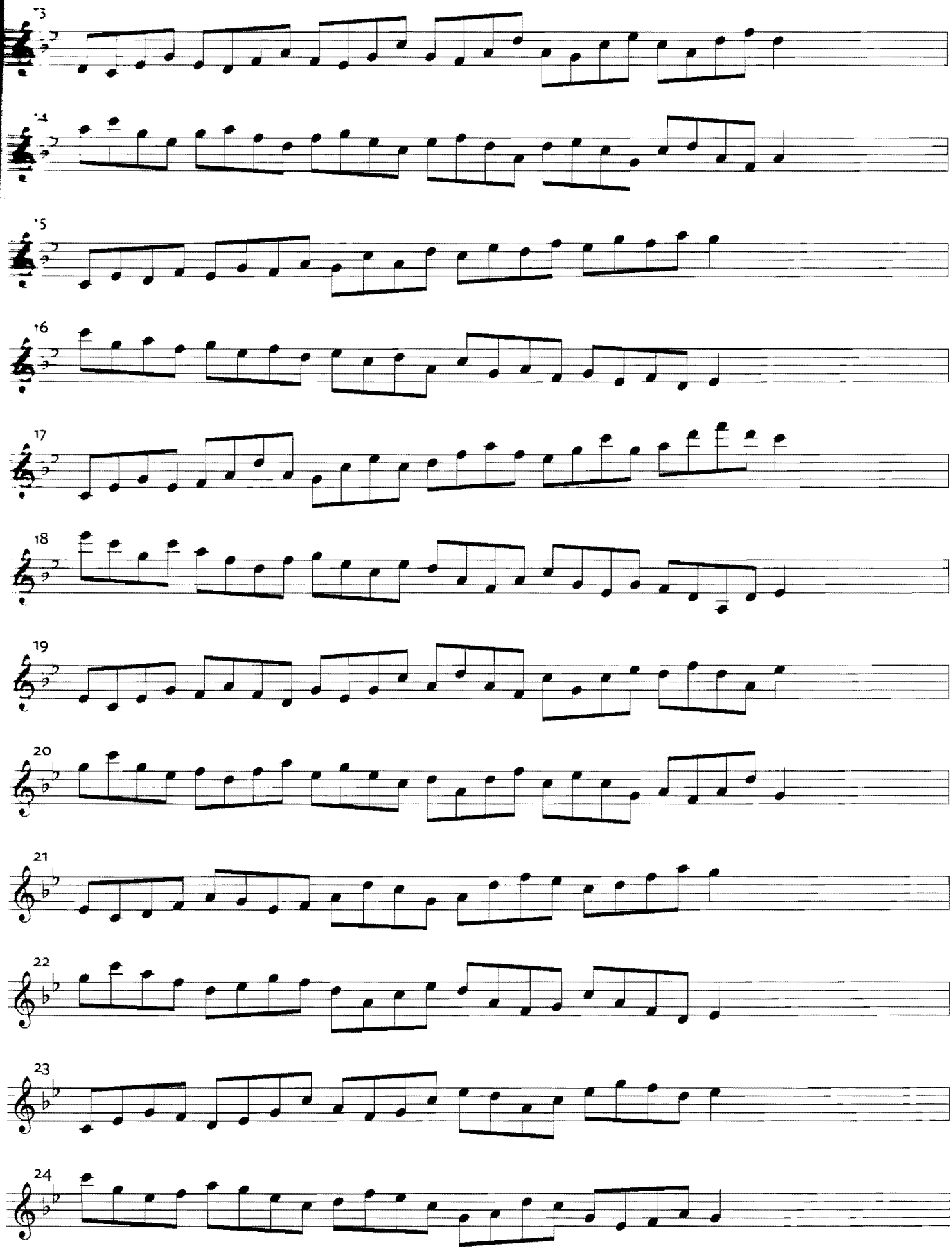
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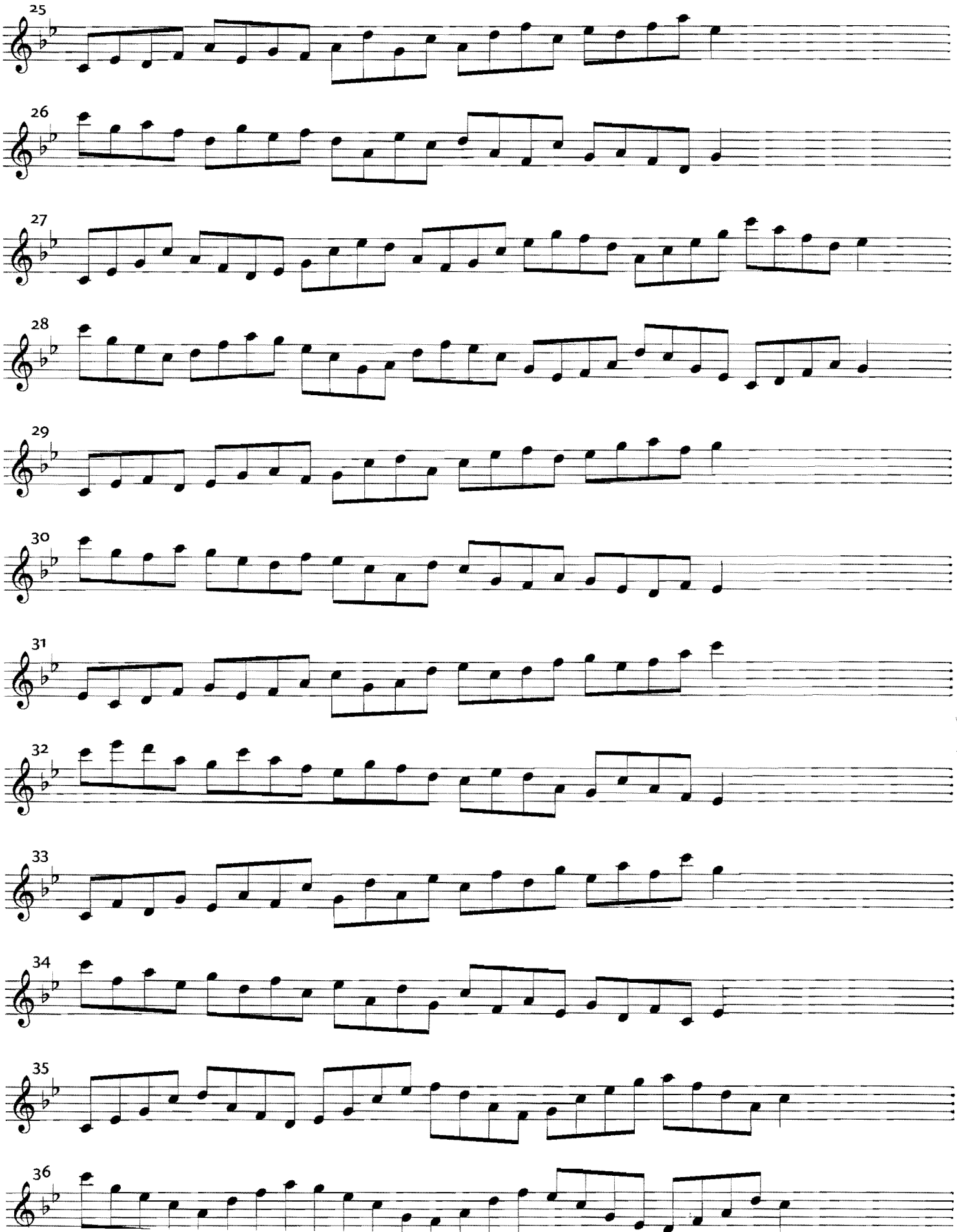
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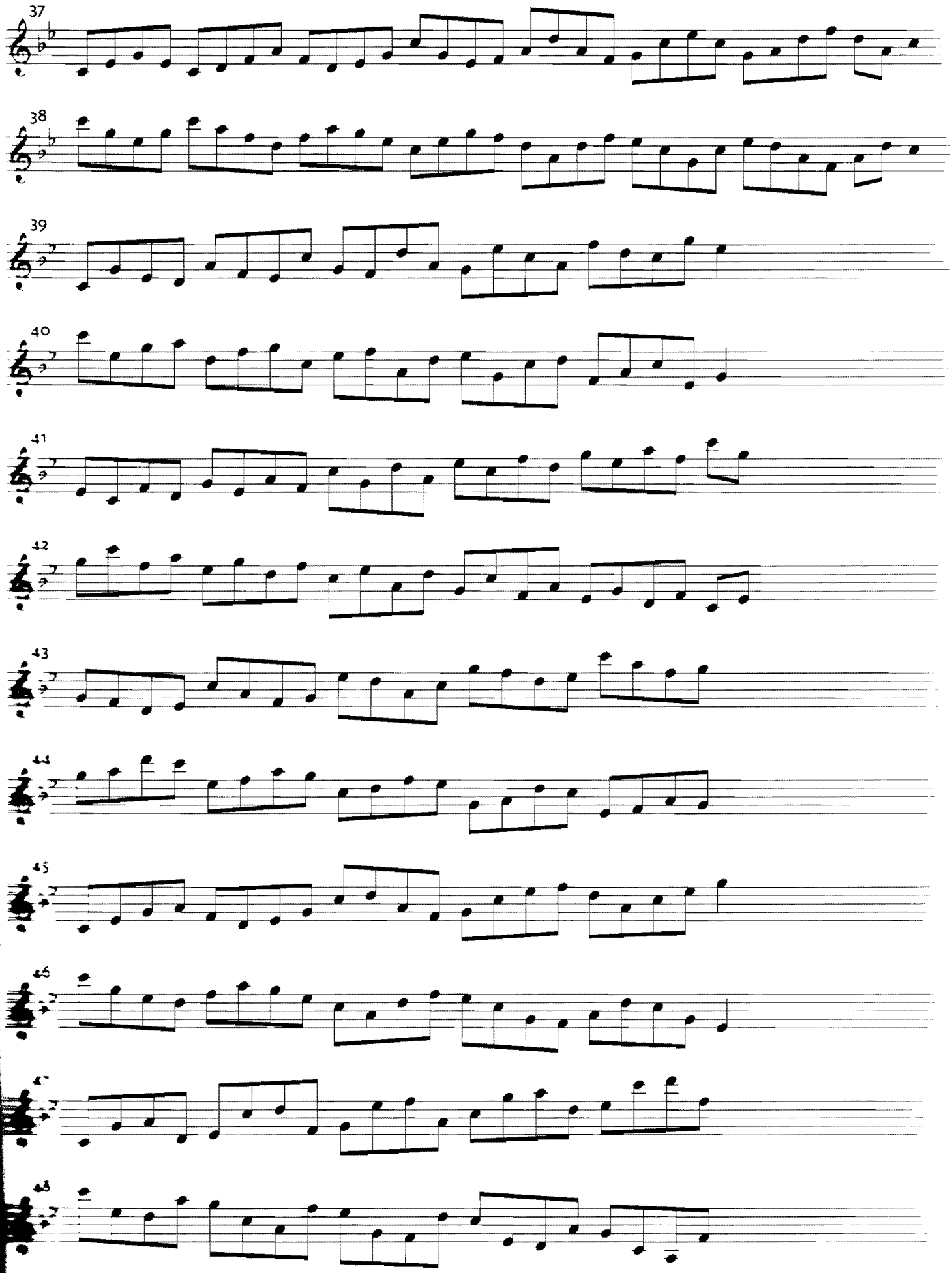
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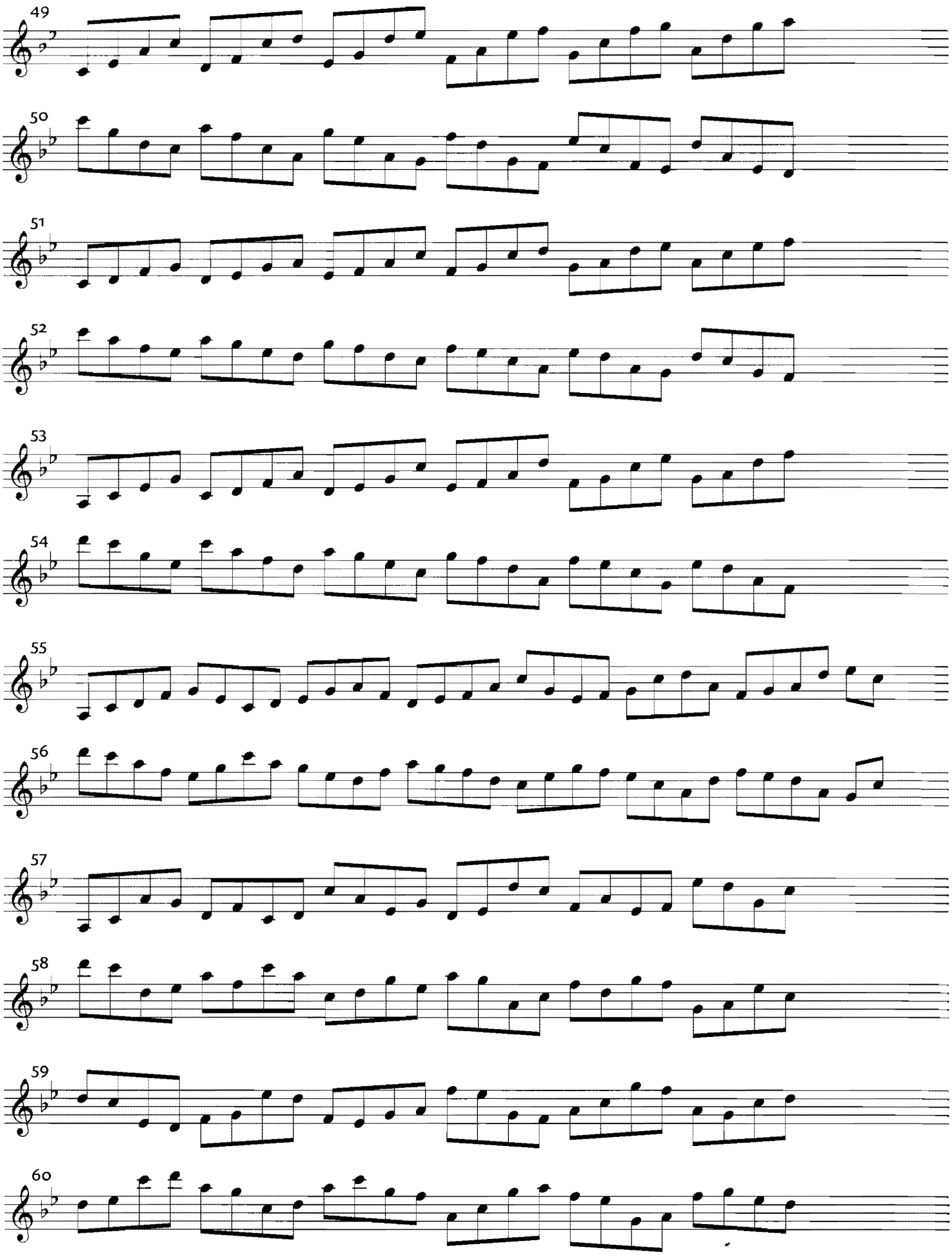
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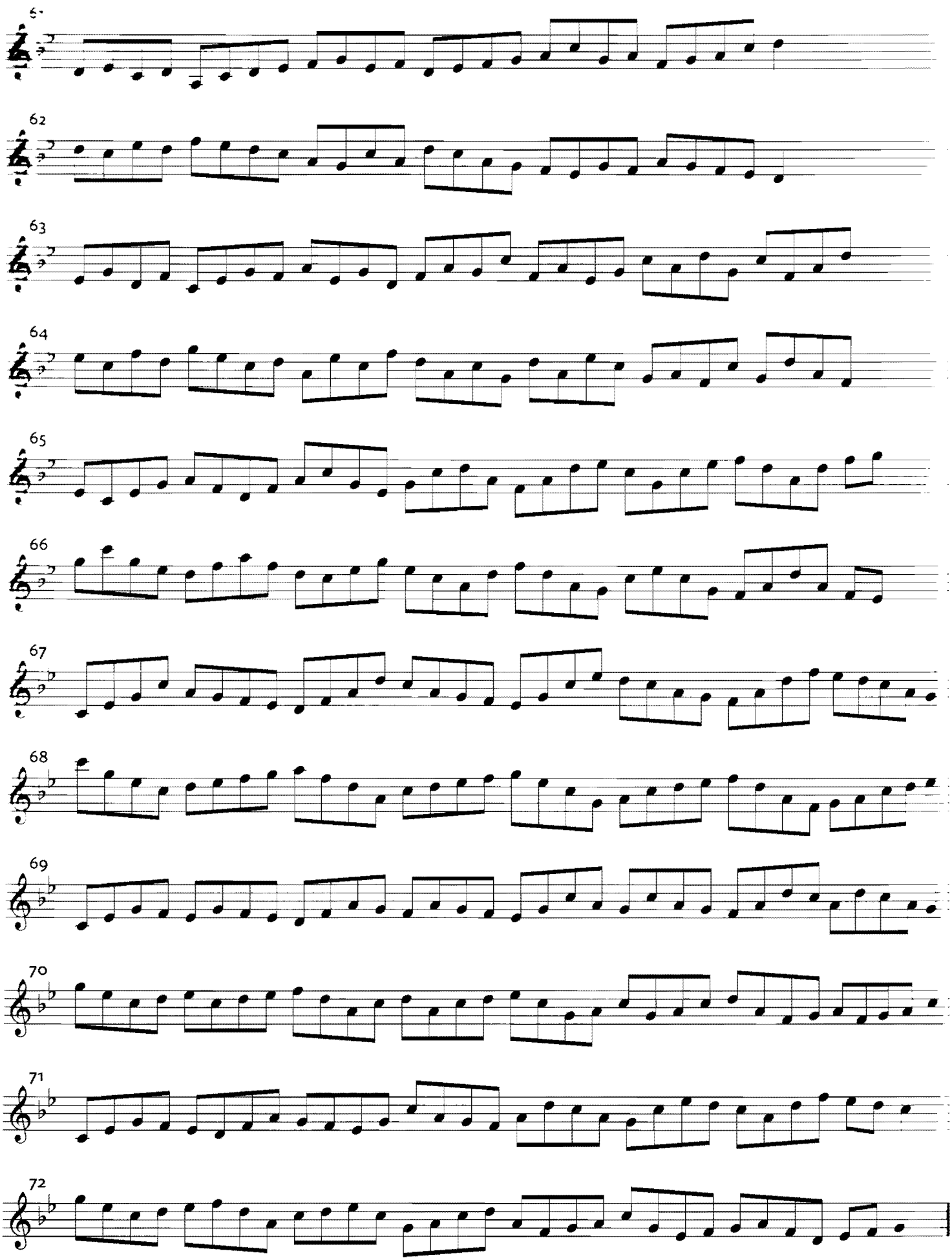
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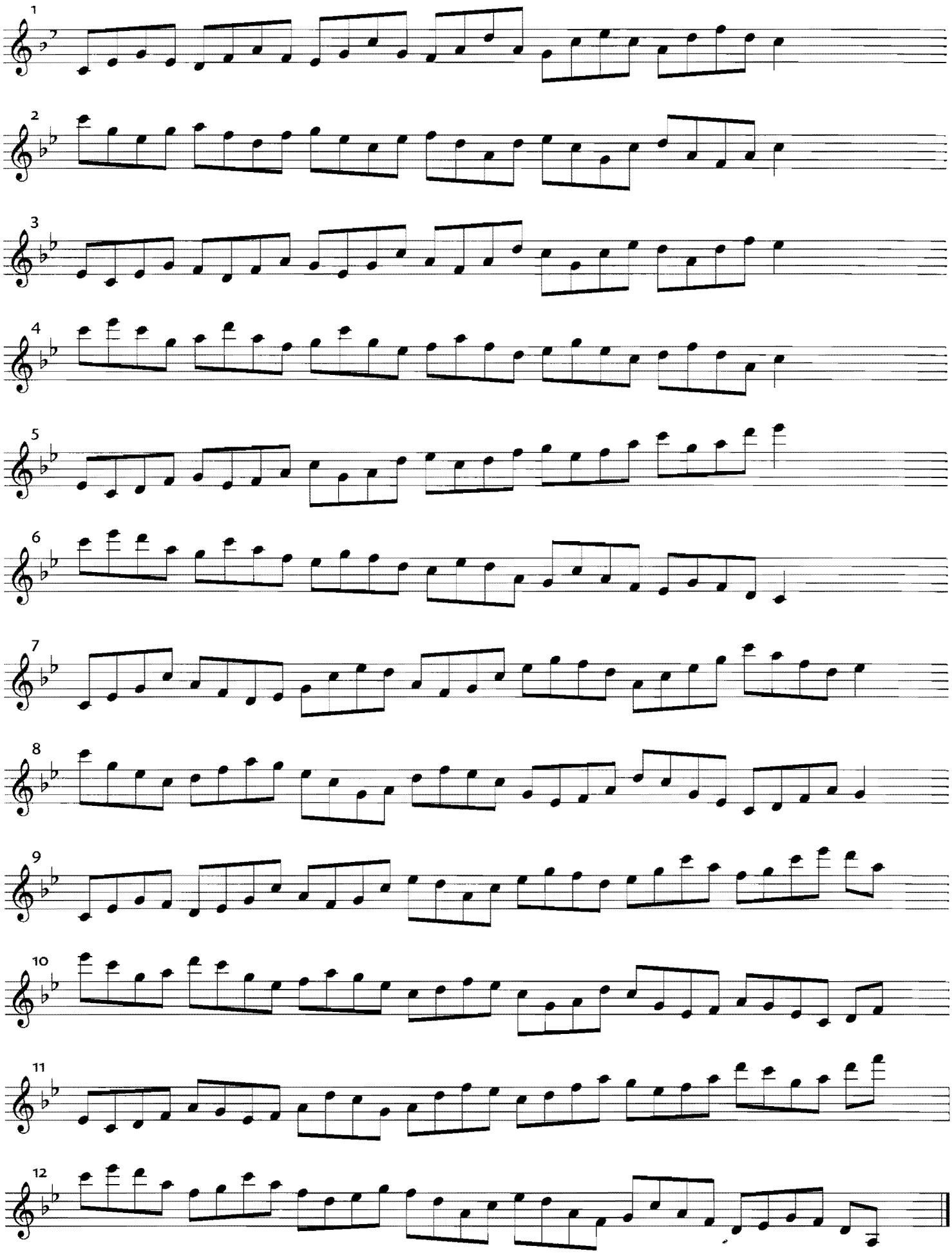
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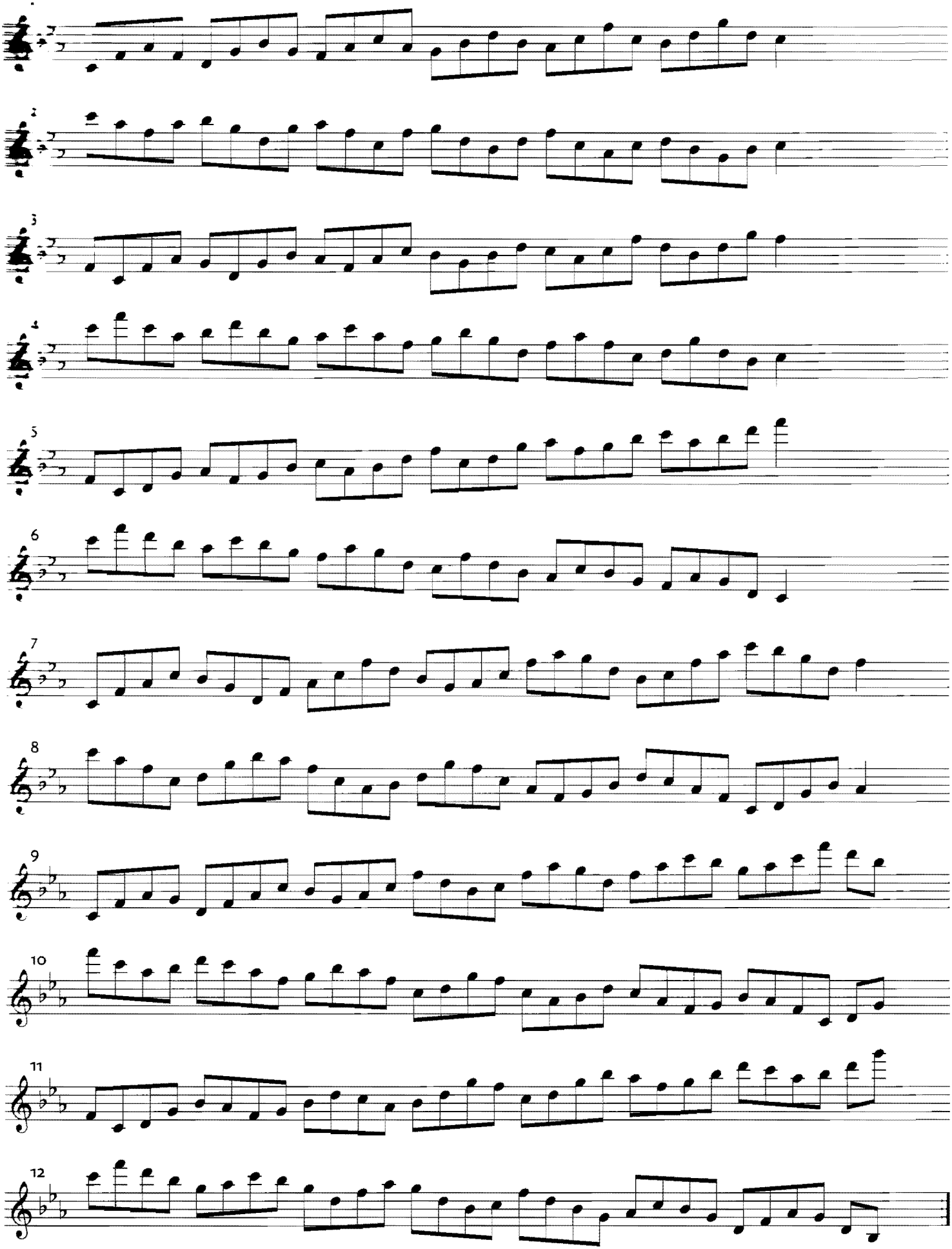
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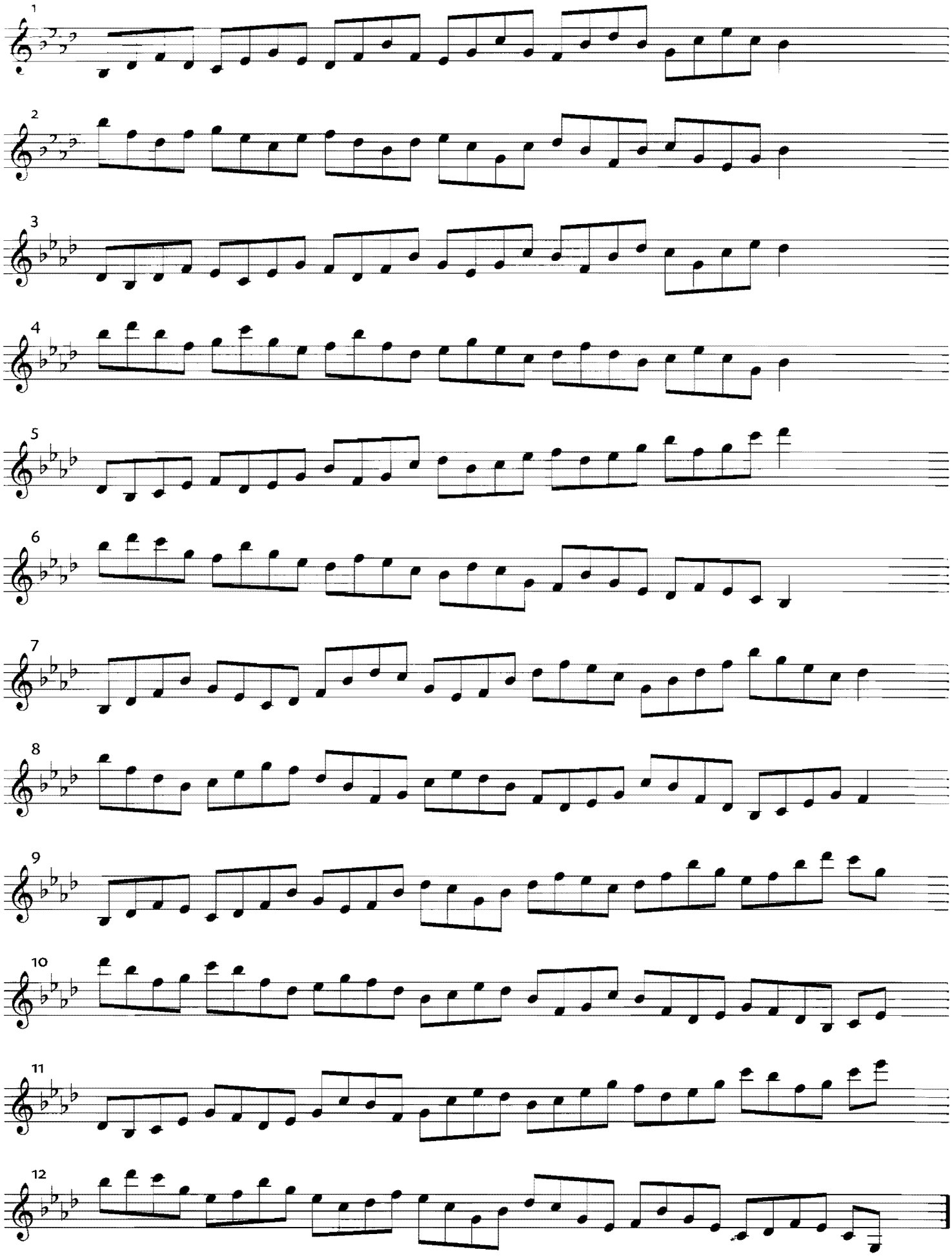
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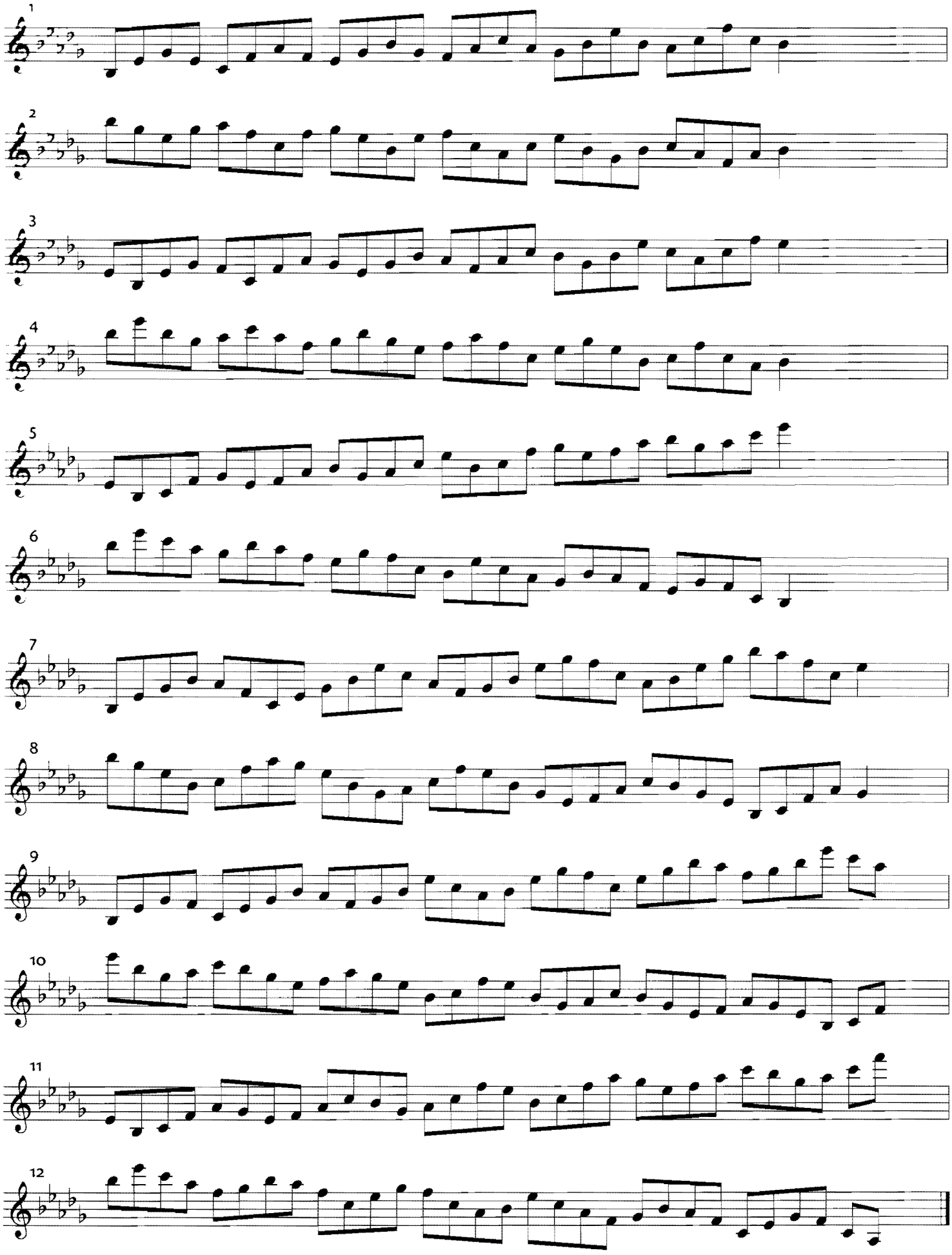
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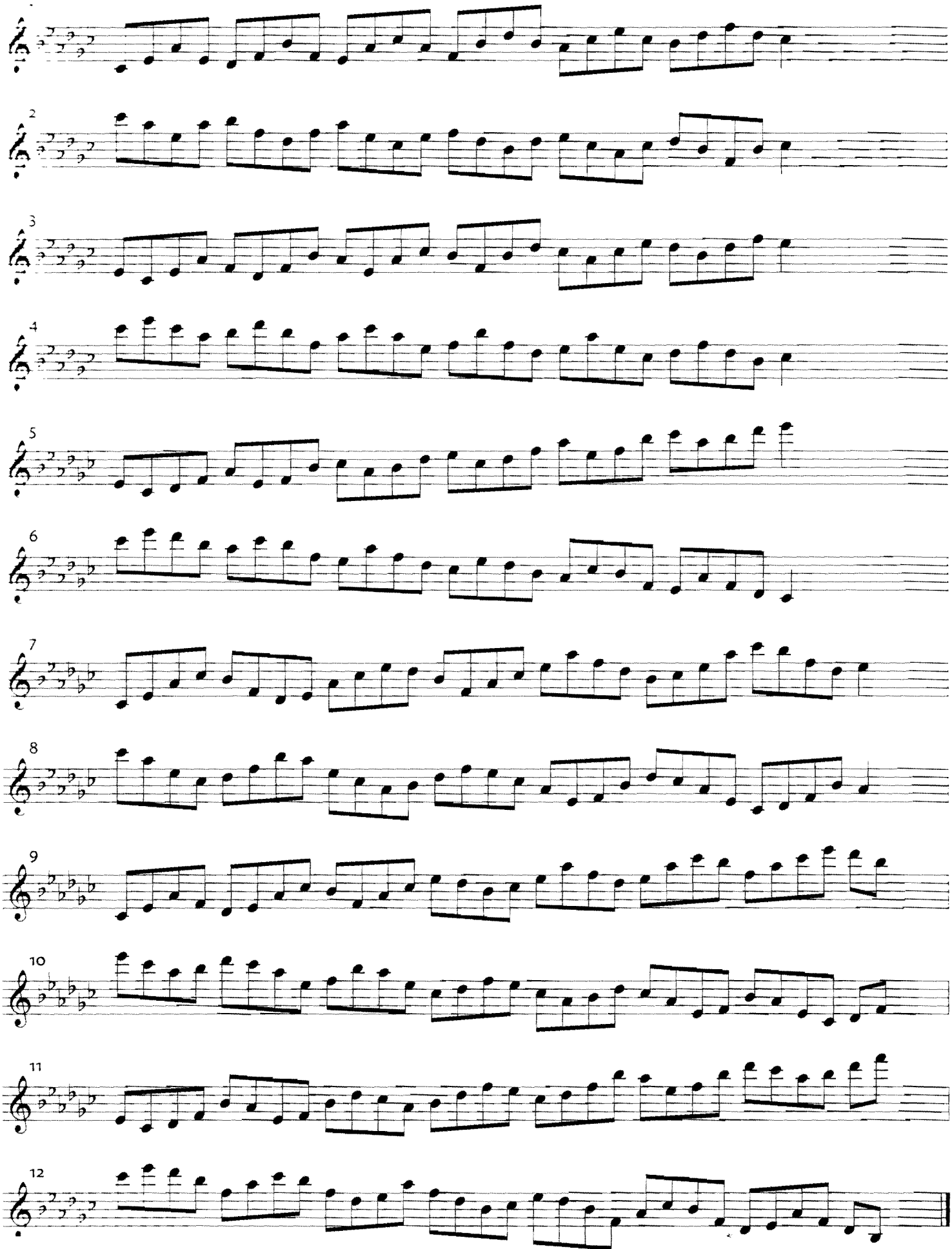
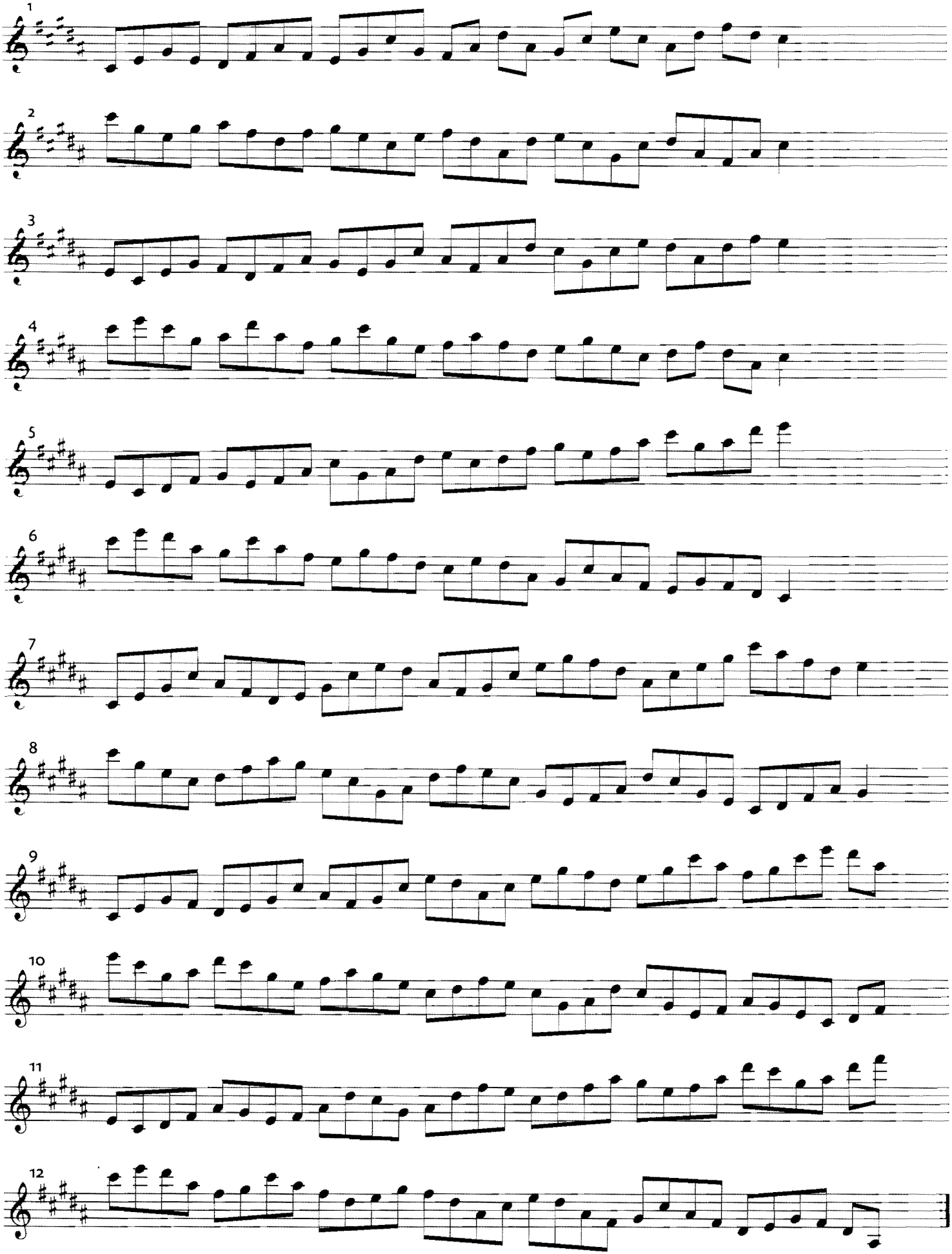
B♭–/A♭–

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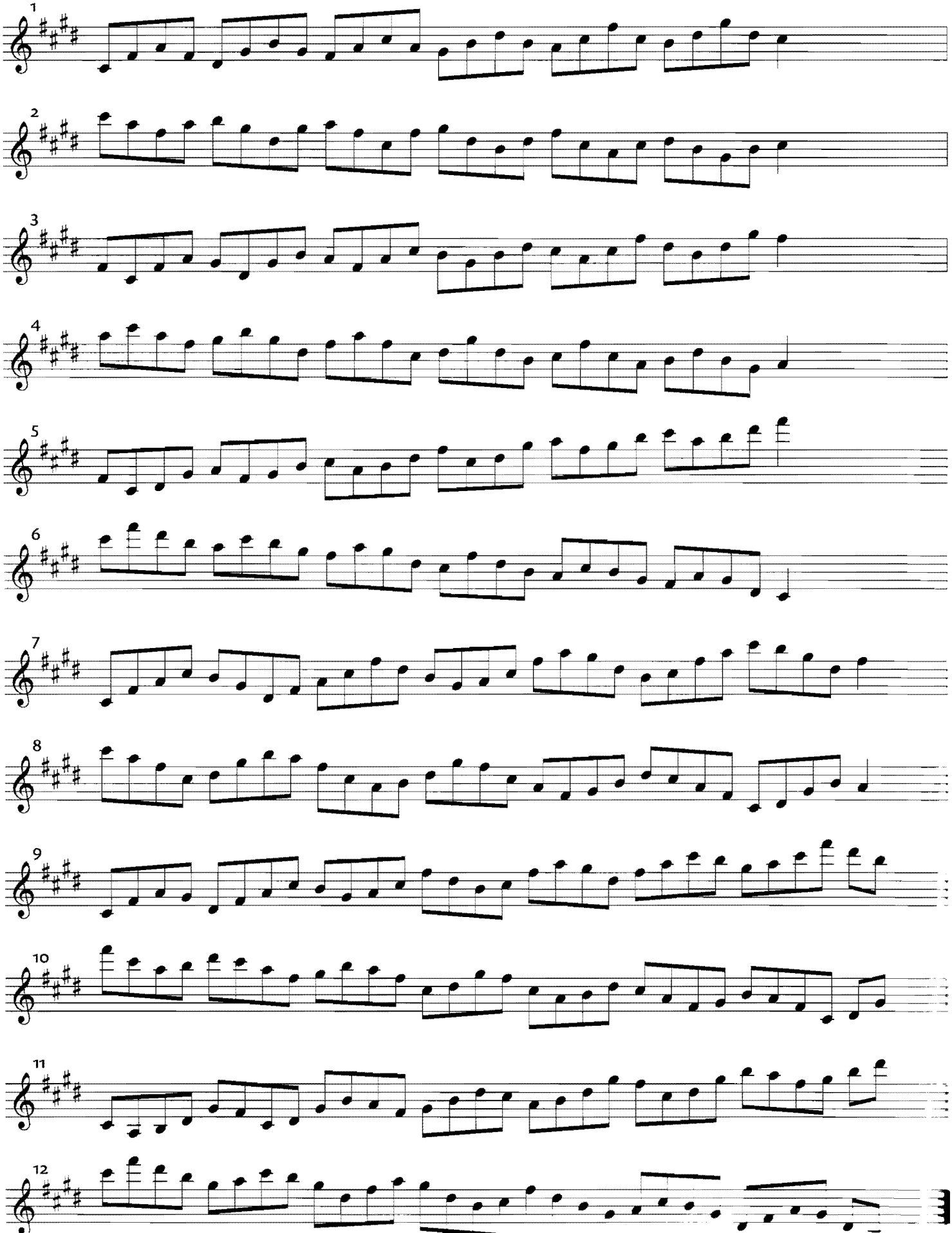
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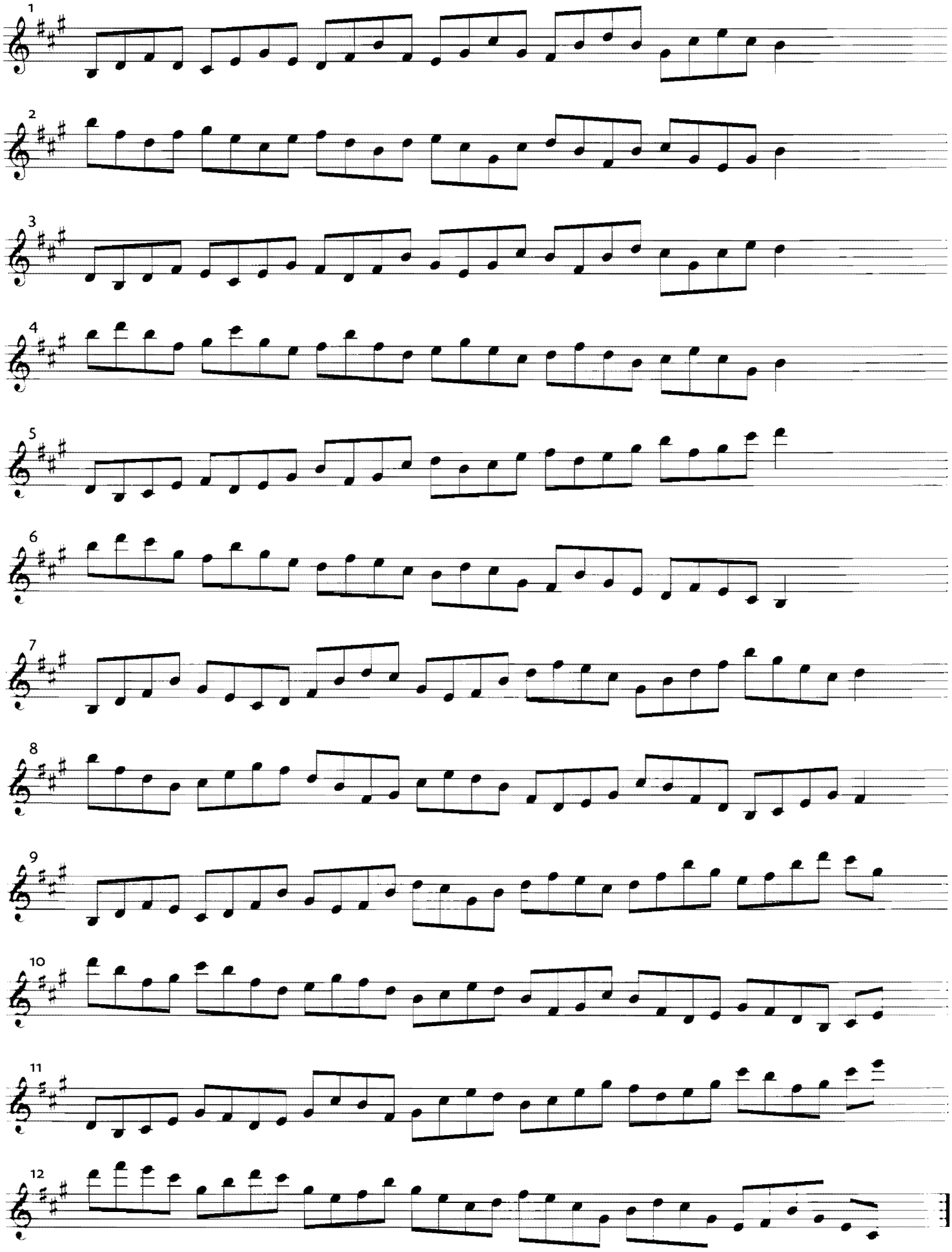
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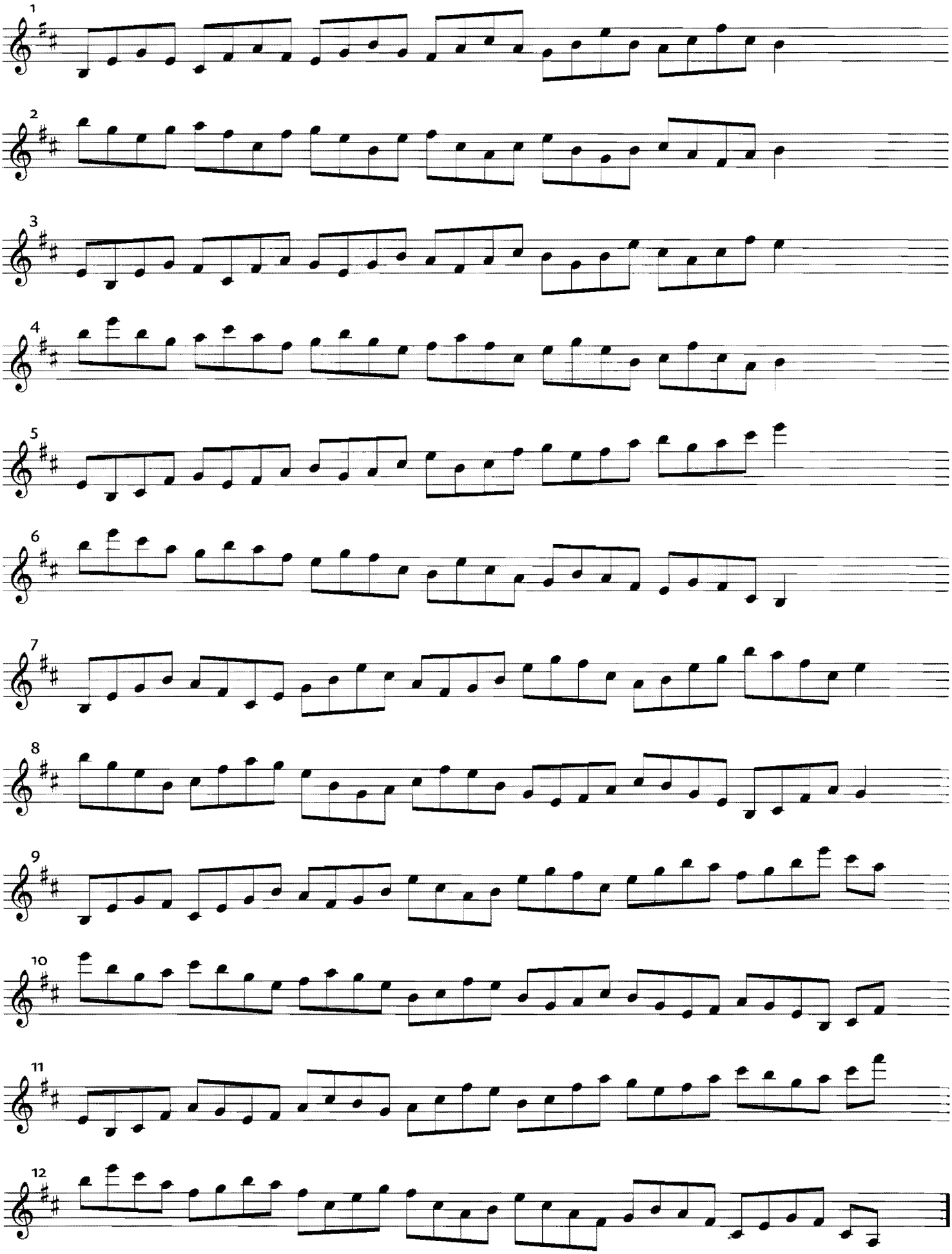
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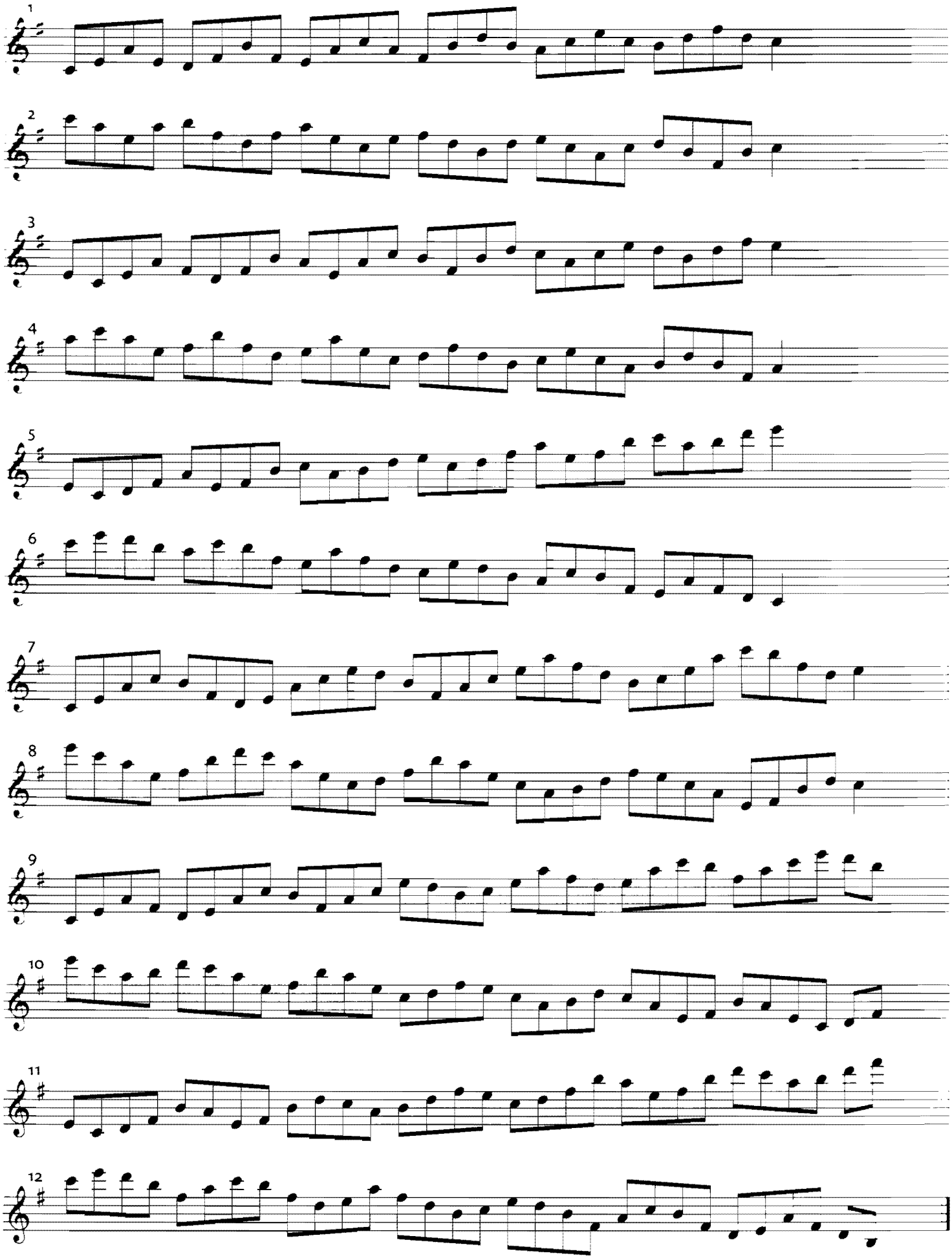
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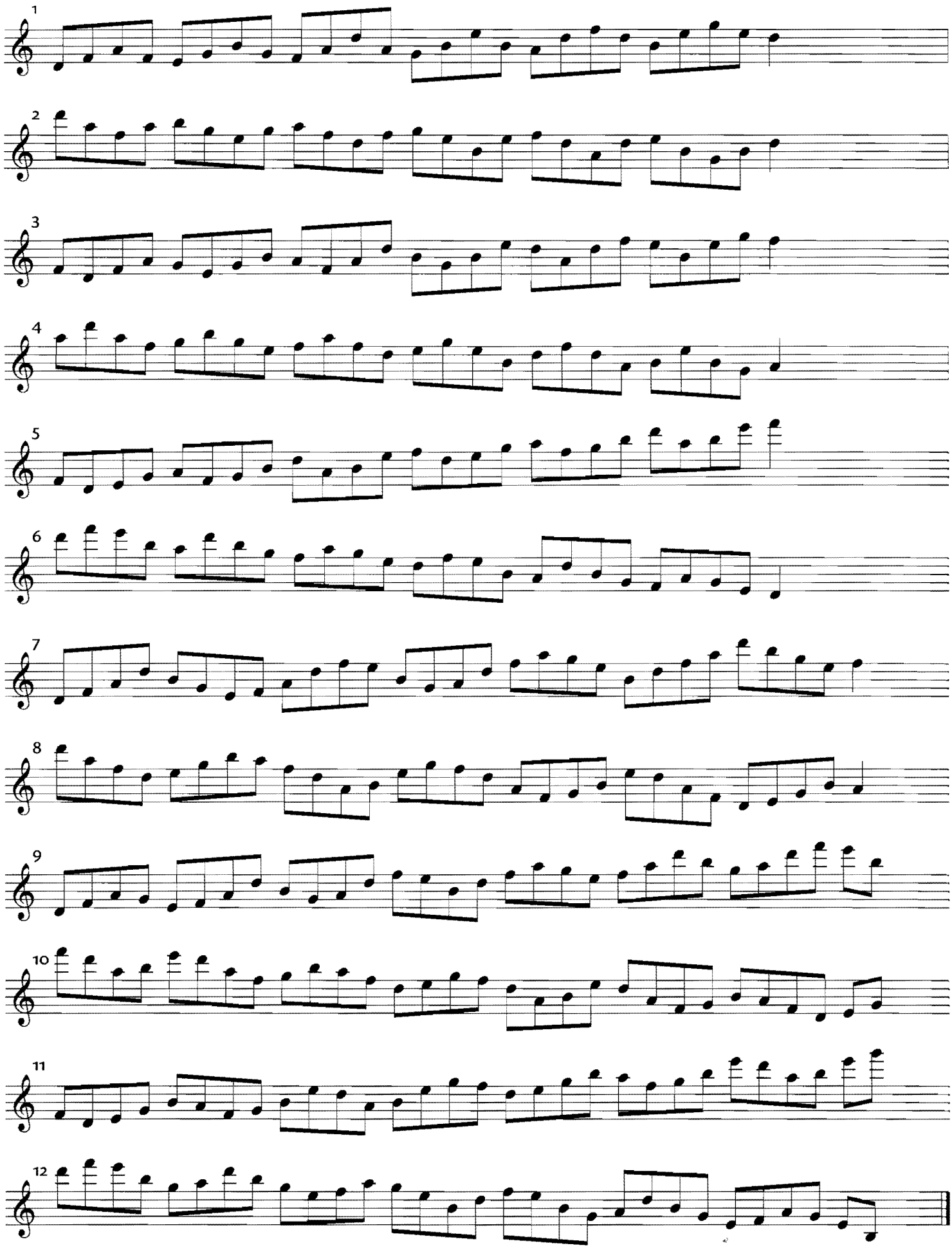
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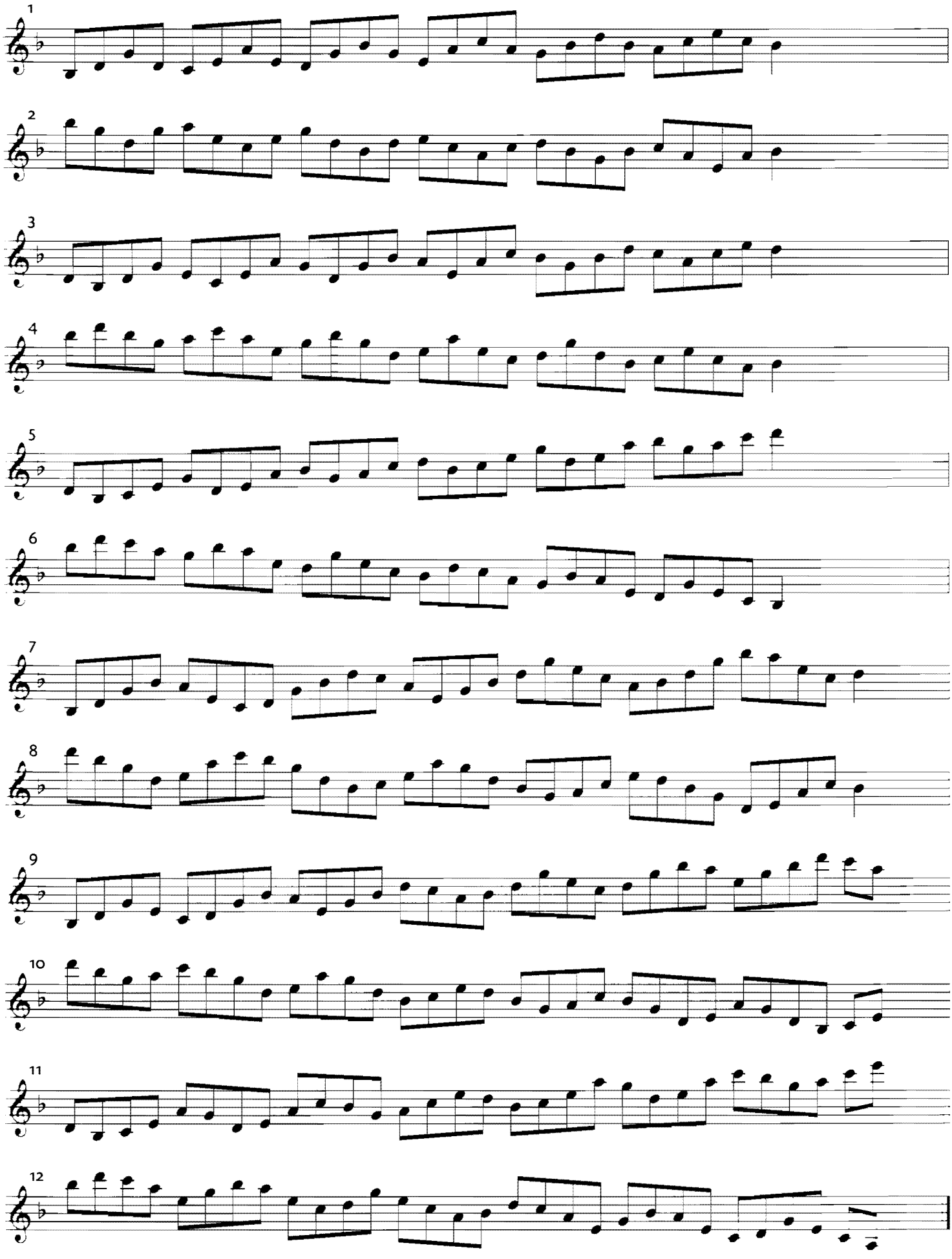
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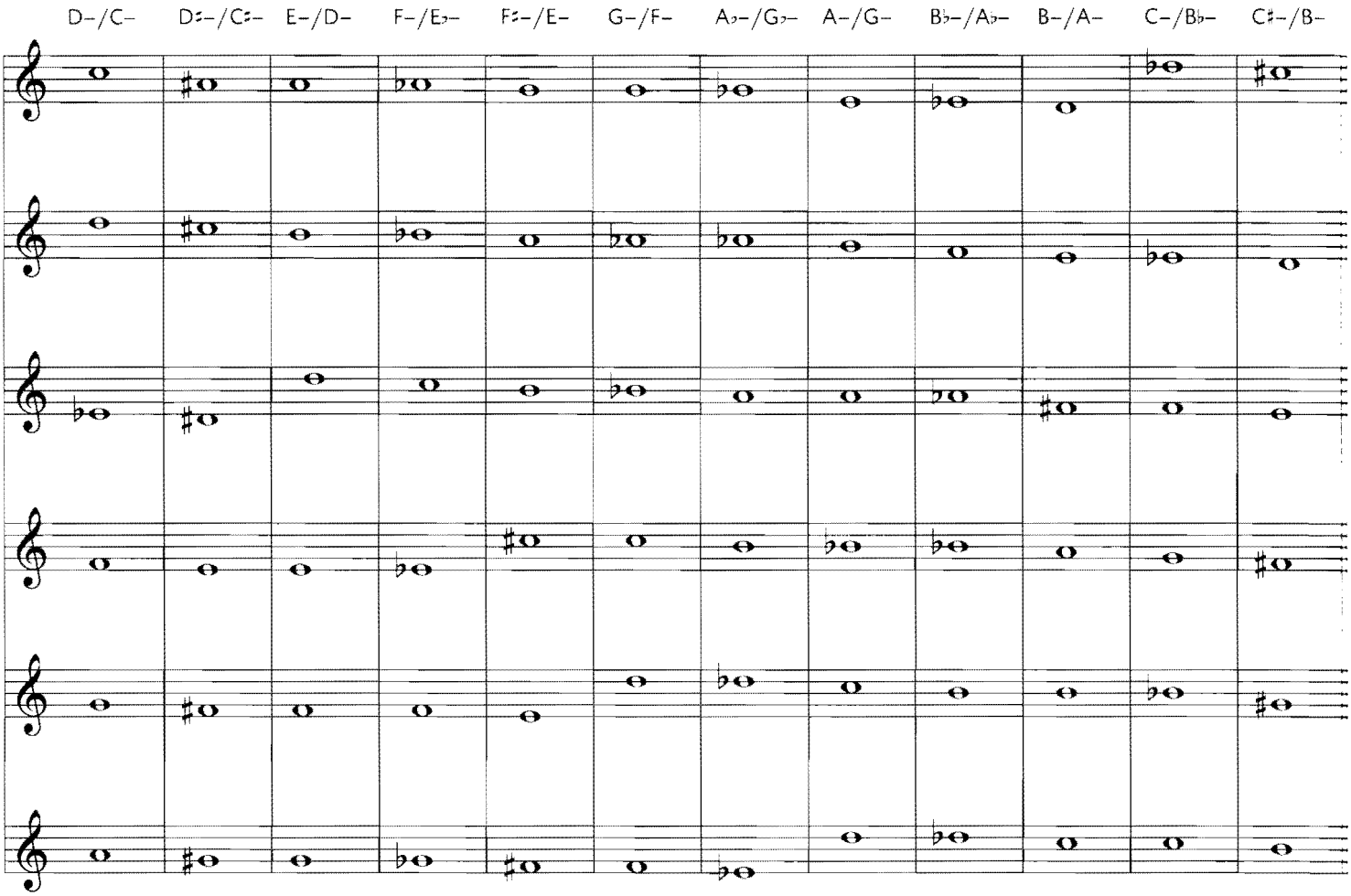
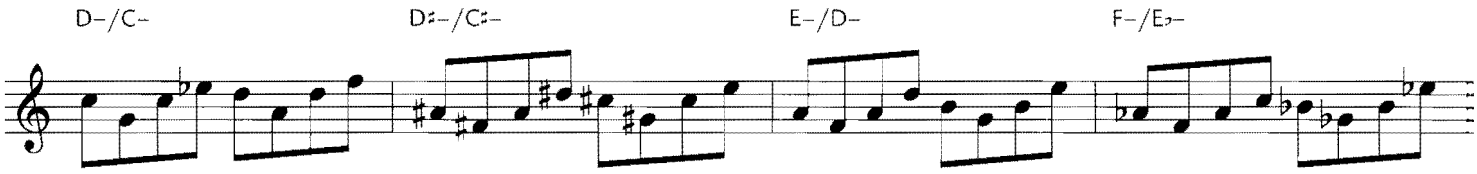
DESCENDING GRID: D–/C–

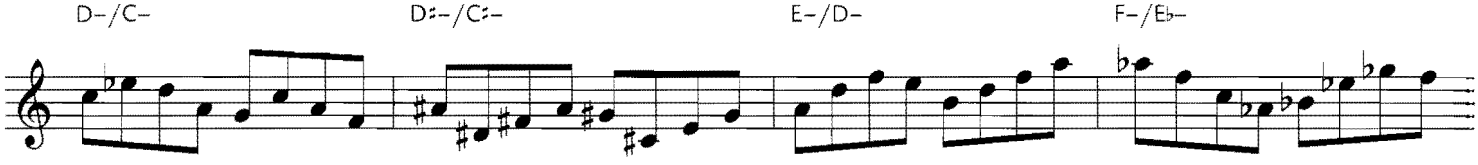
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



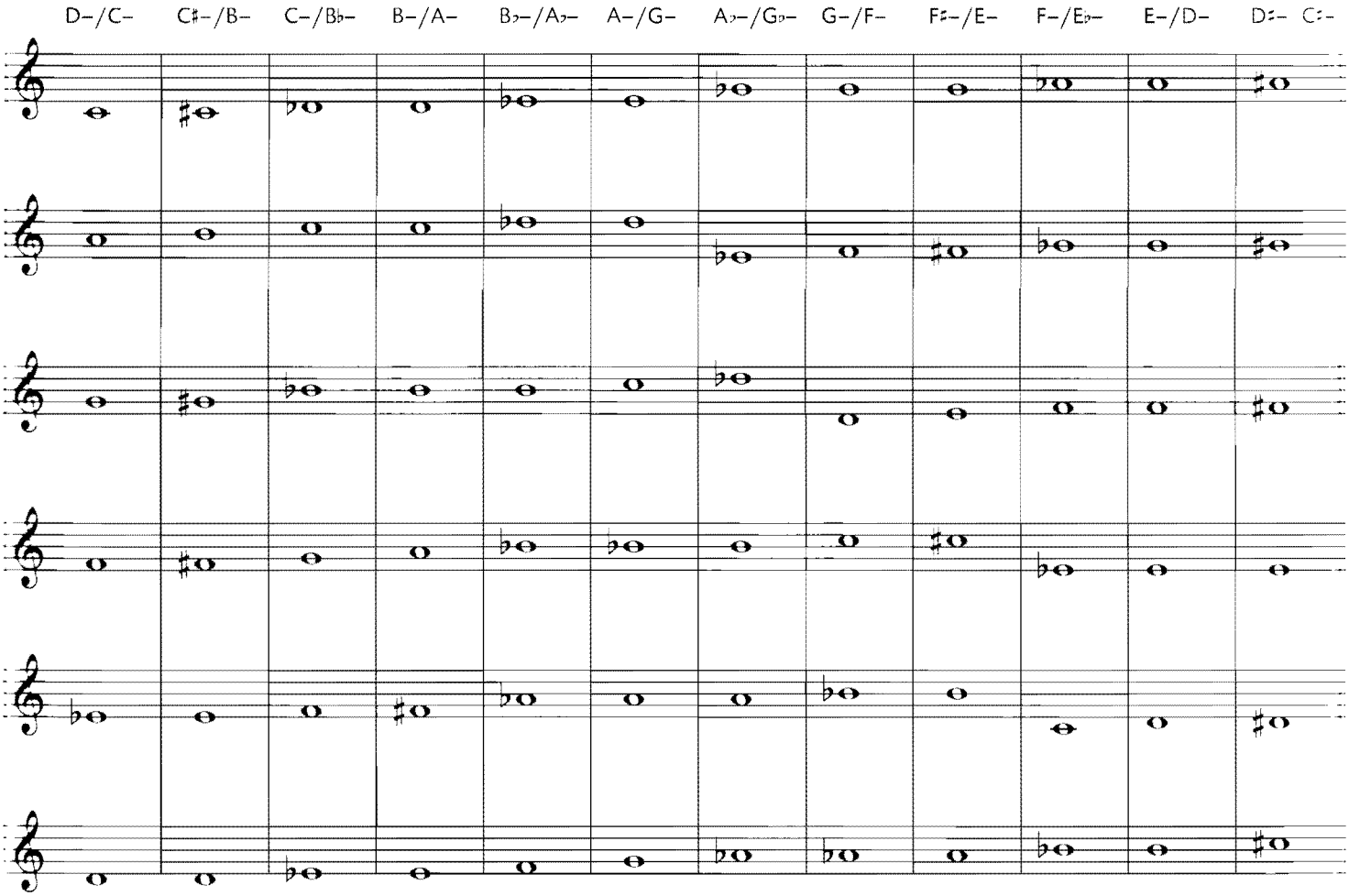
EXAMPLE using different melodic phrases from each starting note of the grid.



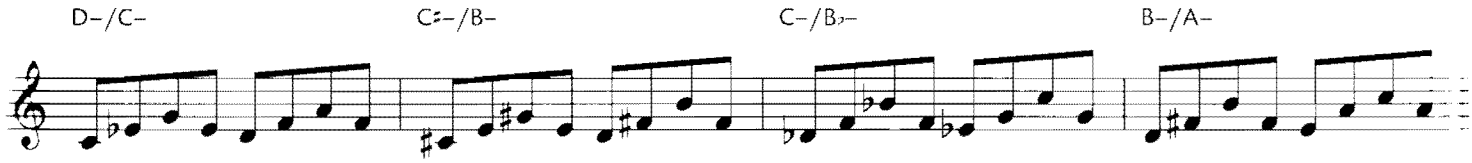
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: D–/C–

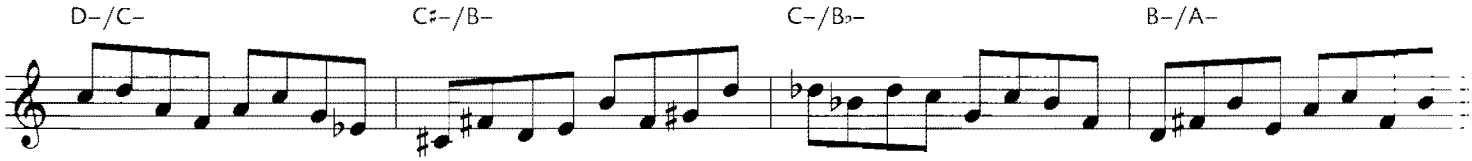
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.



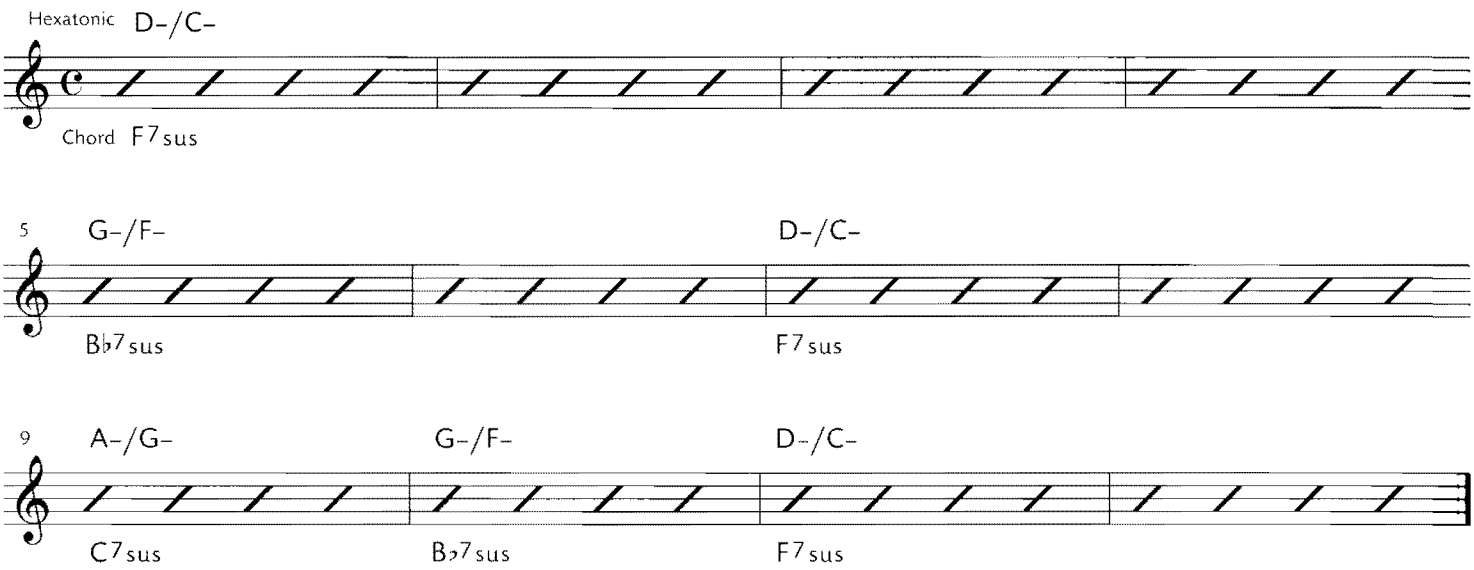
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

C

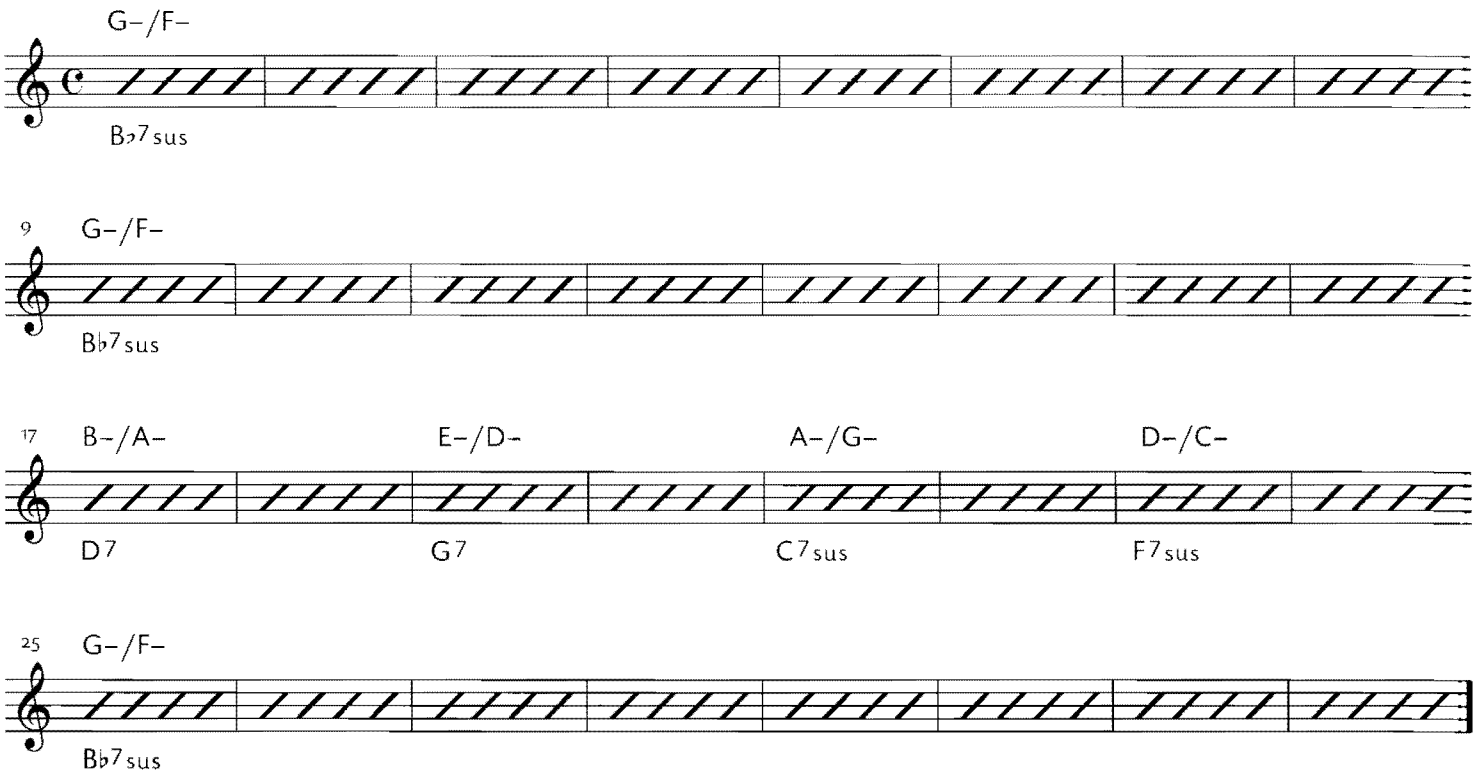
APPLICATIONS

Try using this heaxatonic on tunes 1, 2, 3, 9 and 10. Please note though, that any of the hexatonics can be applied to any of the tunes and progressions in the book.

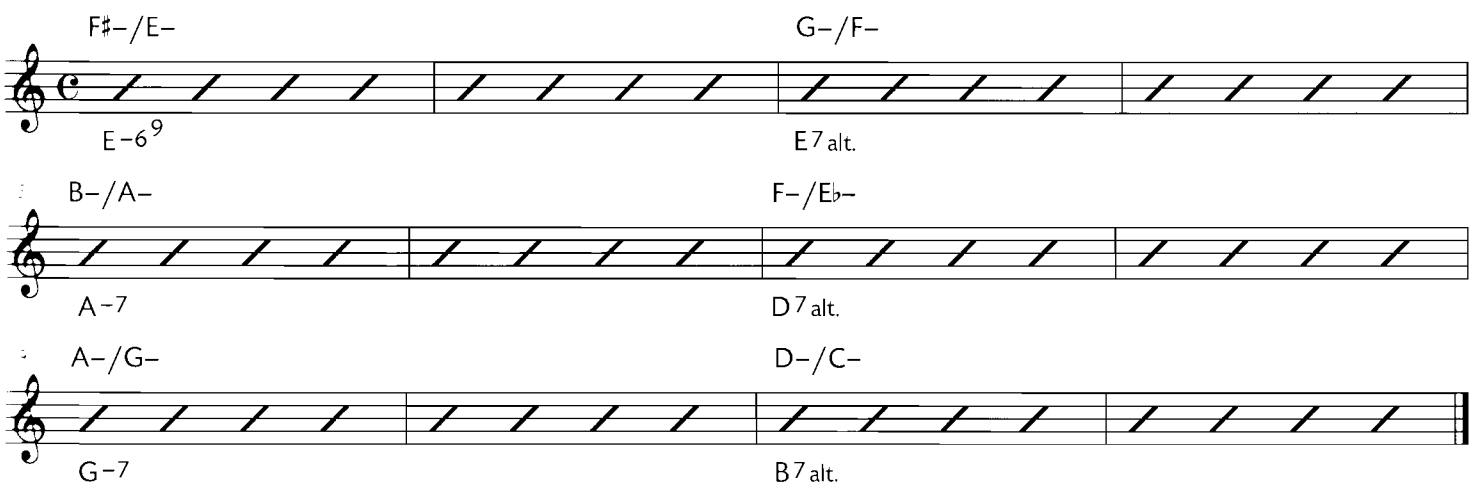
TUNE 1 (CD TRACKS 3 & 4) | C



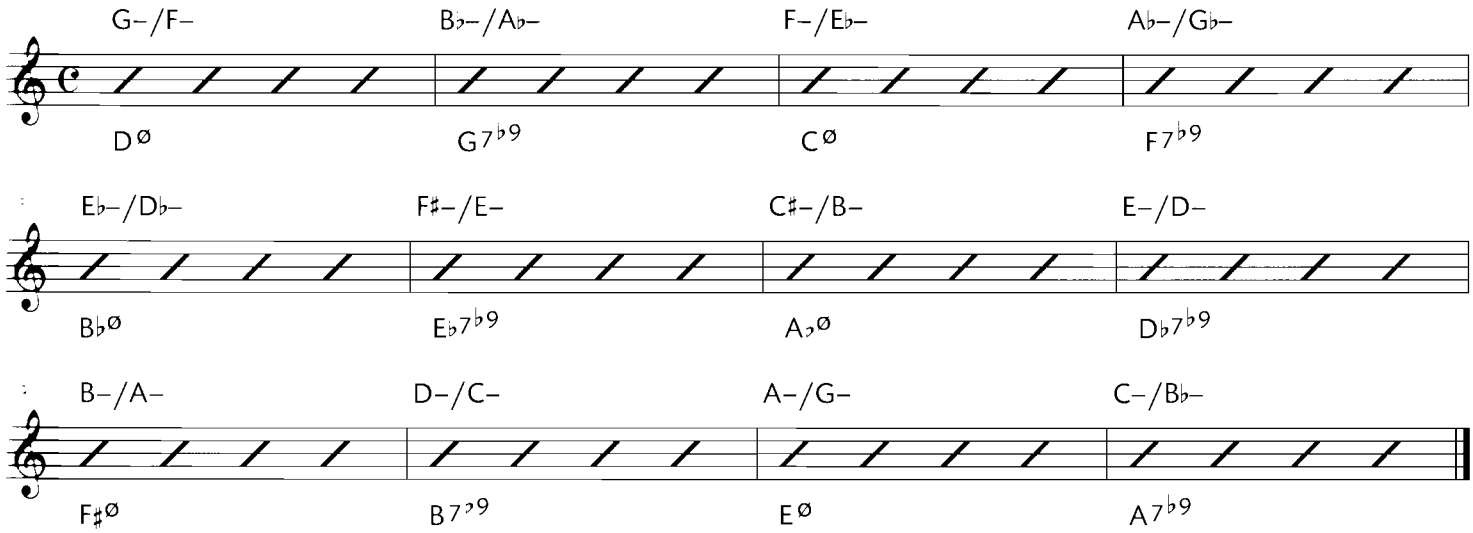
TUNE 2 (CD TRACKS 5 & 6) | C



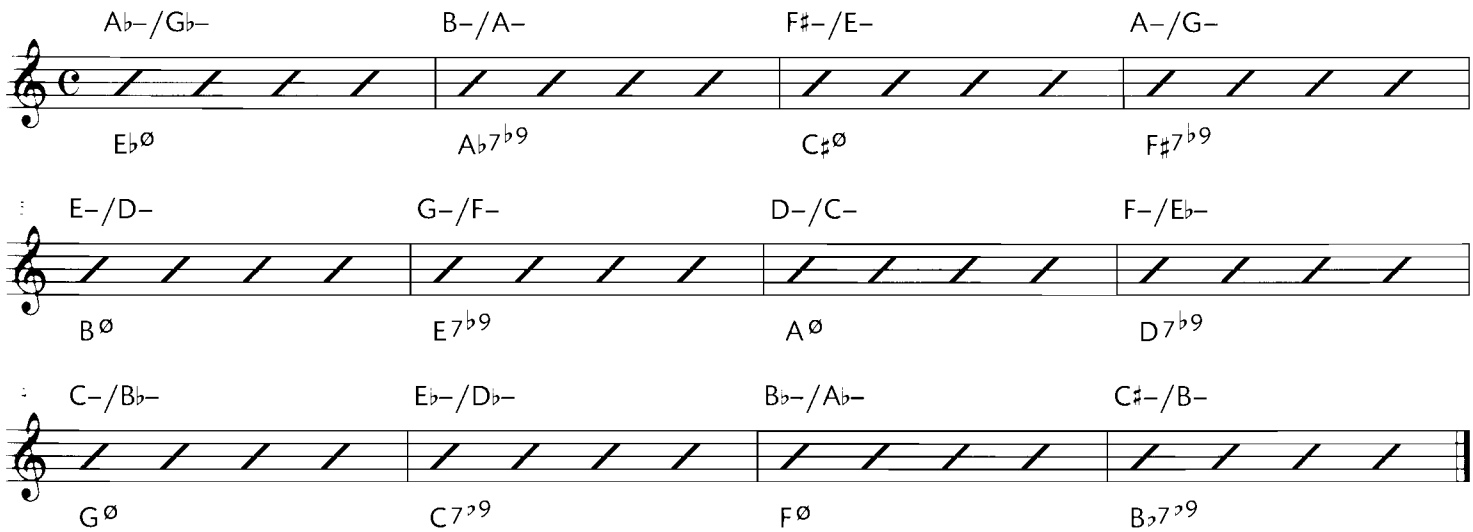
TUNE 3 (CD TRACK 7) | C



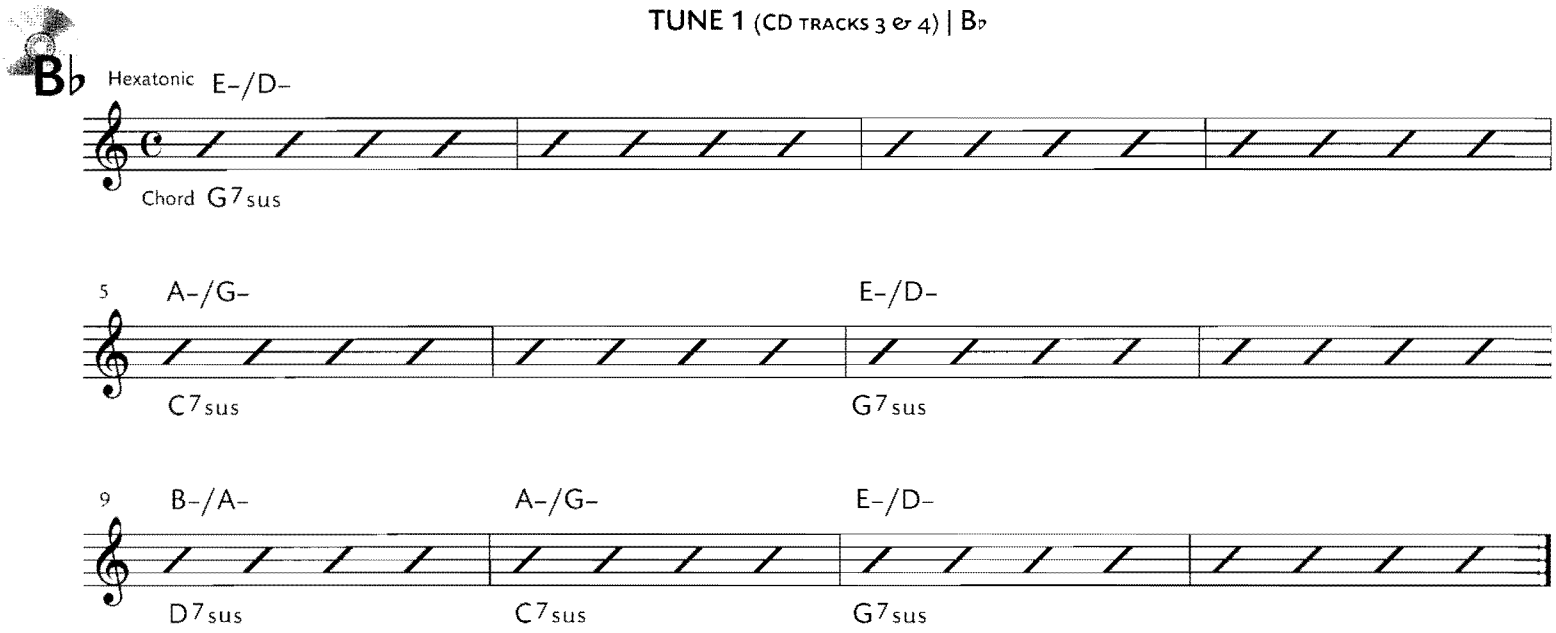
TUNE 9 (CD TRACK 14) | C



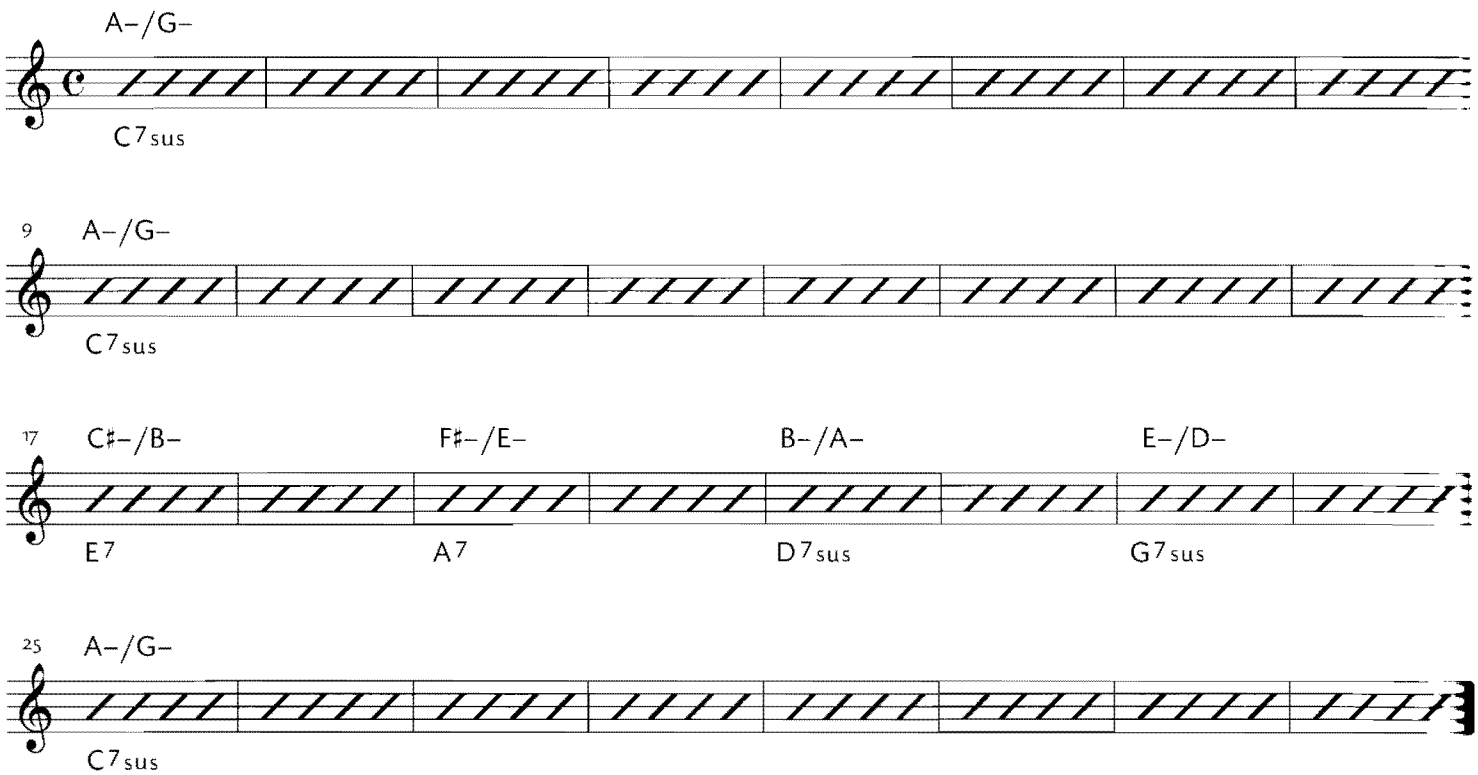
TUNE 10 (CD TRACK 15) | C



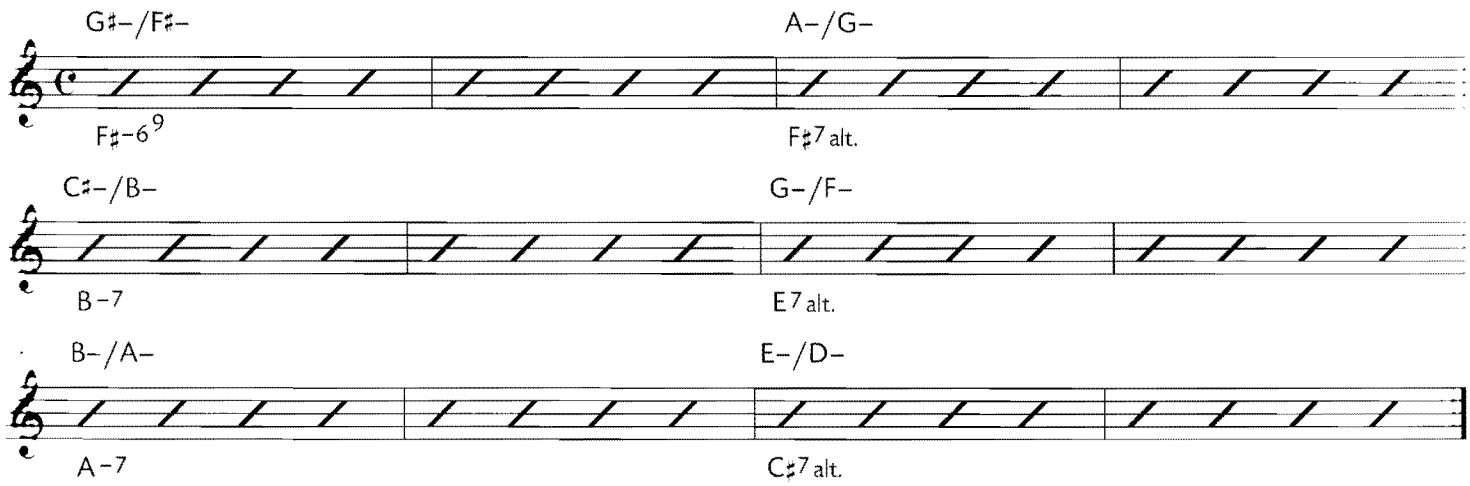
TUNE 1 (CD TRACKS 3 & 4) | B♭



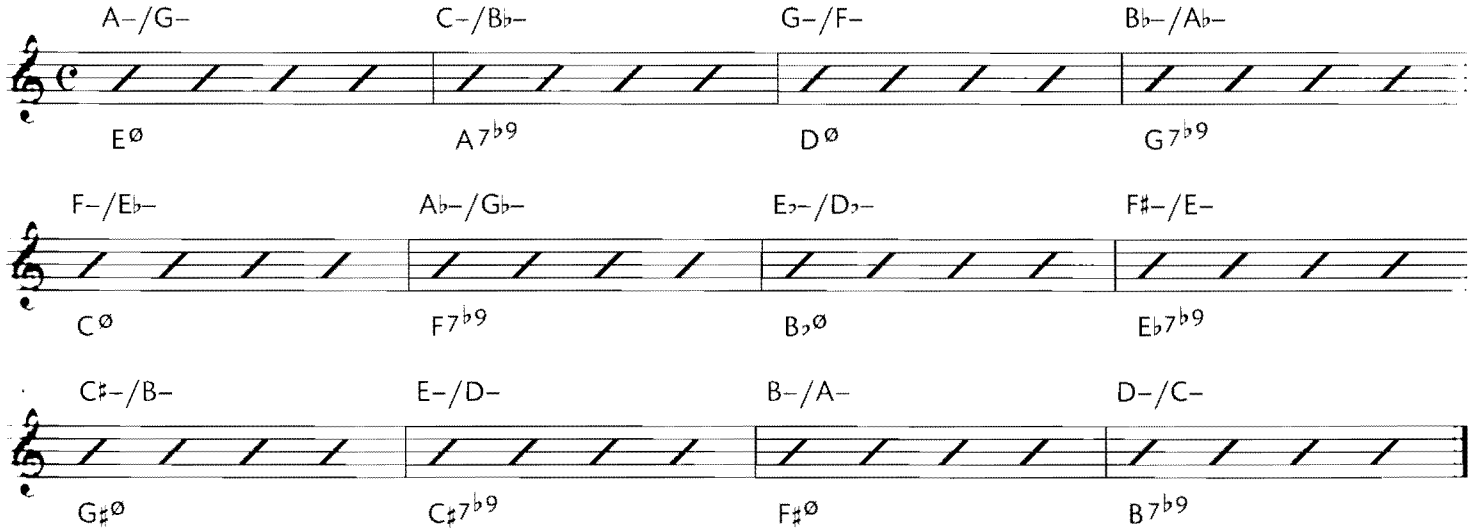
TUNE 2 (CD TRACKS 5 & 6) | B♭



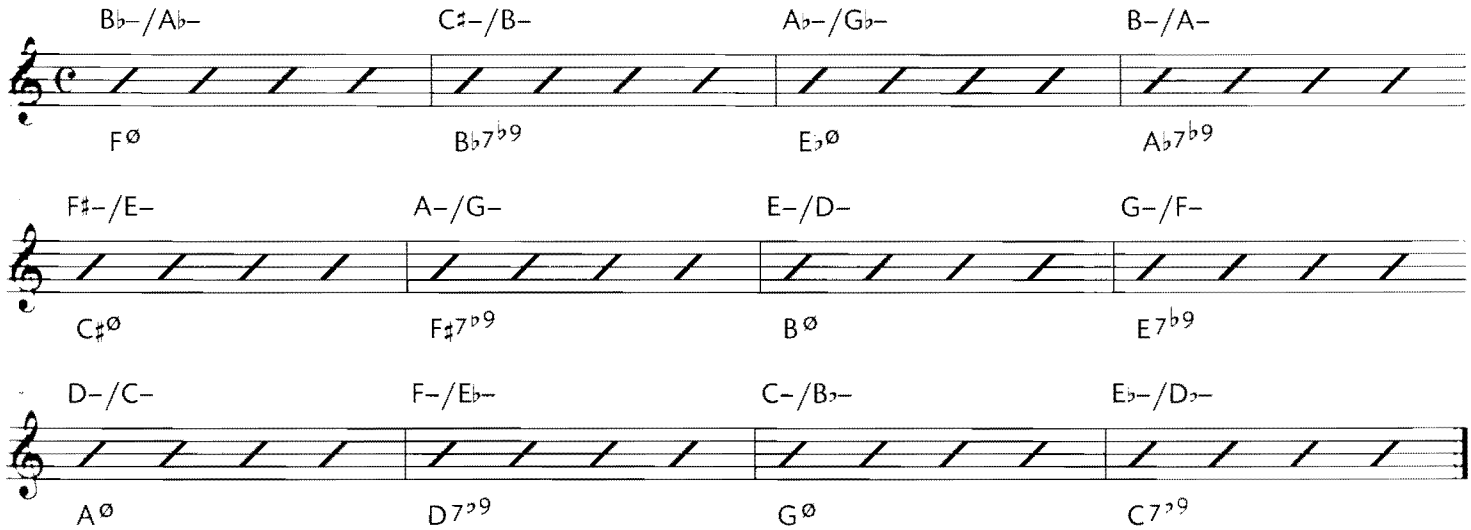
TUNE 3 (CD TRACK 7) | B♭



TUNE 9 (CD TRACK 14) | B♭



TUNE 10 (CD TRACK 15) | B♭



TUNE 1 (CD TRACKS 3 & 4) | E♭

E♭ Hexatonic B–/A–

Chord D7sus

5 E–/D– B–/A–

G7sus D7sus

9 C–/B♭– E–/D– B–/A–

A7sus G7sus D7sus

TUNE 2 (CD TRACKS 5 & 6) | E♭

E–/D–

G7sus

9 E–/D–

G7sus

17 G♯–/F♯– C♯–/B– F♯–/E– B–/A–

B7 E7 A7sus D7sus

25 E–/D–

G7sus

TUNE 3 (CD TRACK 7) | E♭

E♭–/D♭– E–/D–

C♯–6^{9} C♯7alt.

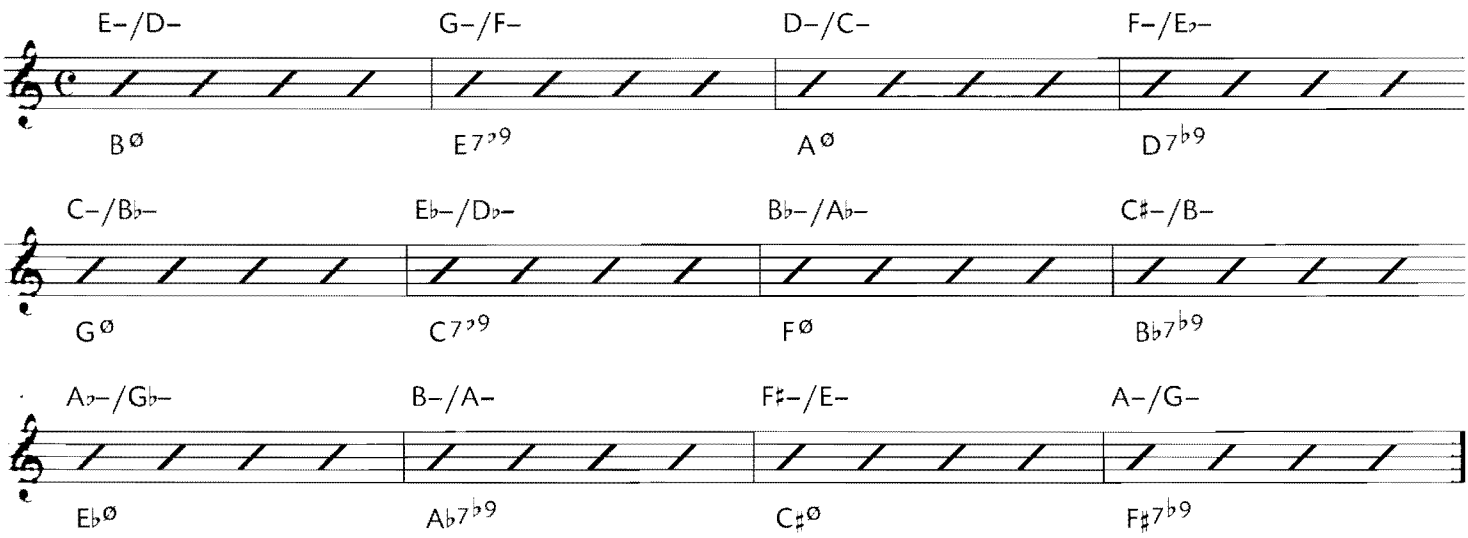
5 G♯–/F♯– D–/C–

F♯–7 B7alt.

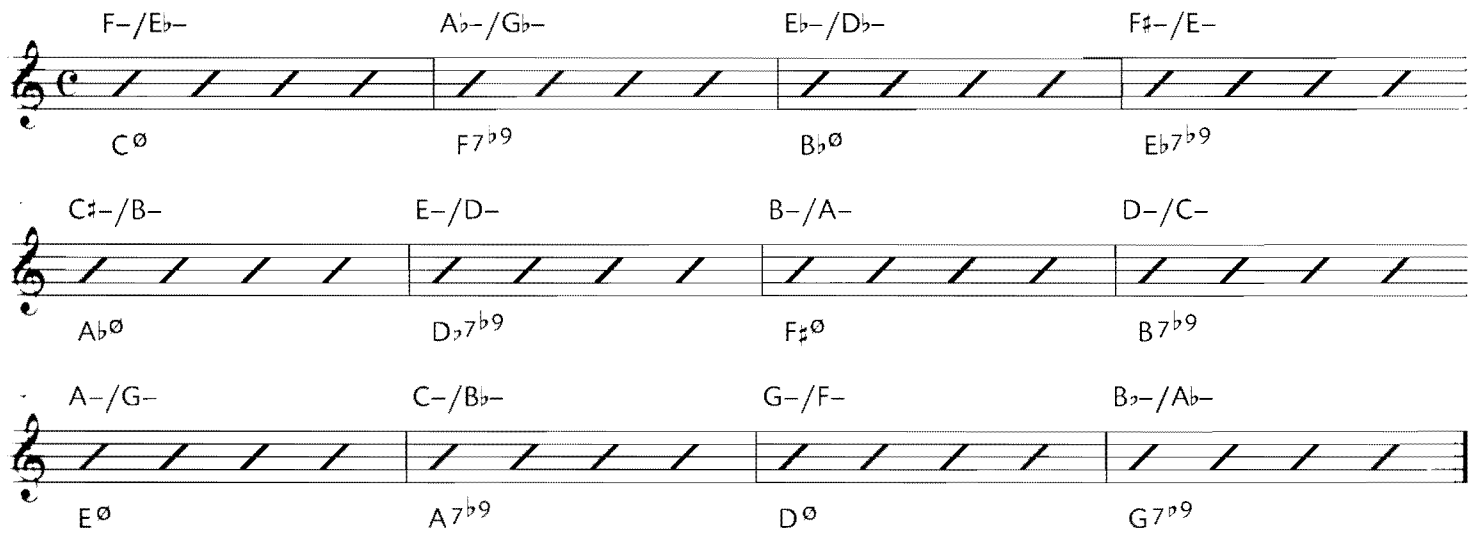
9 F♯–/E– B–/A–

E–7 G♯7alt.

TUNE 9 (CD TRACK 14) | E♭



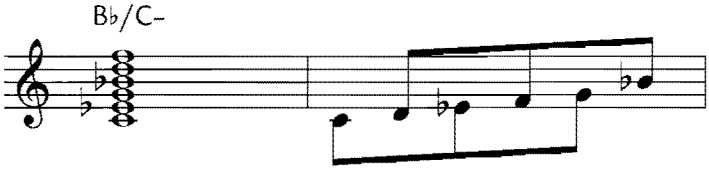
TUNE 10 (CD TRACK 15) | E♭



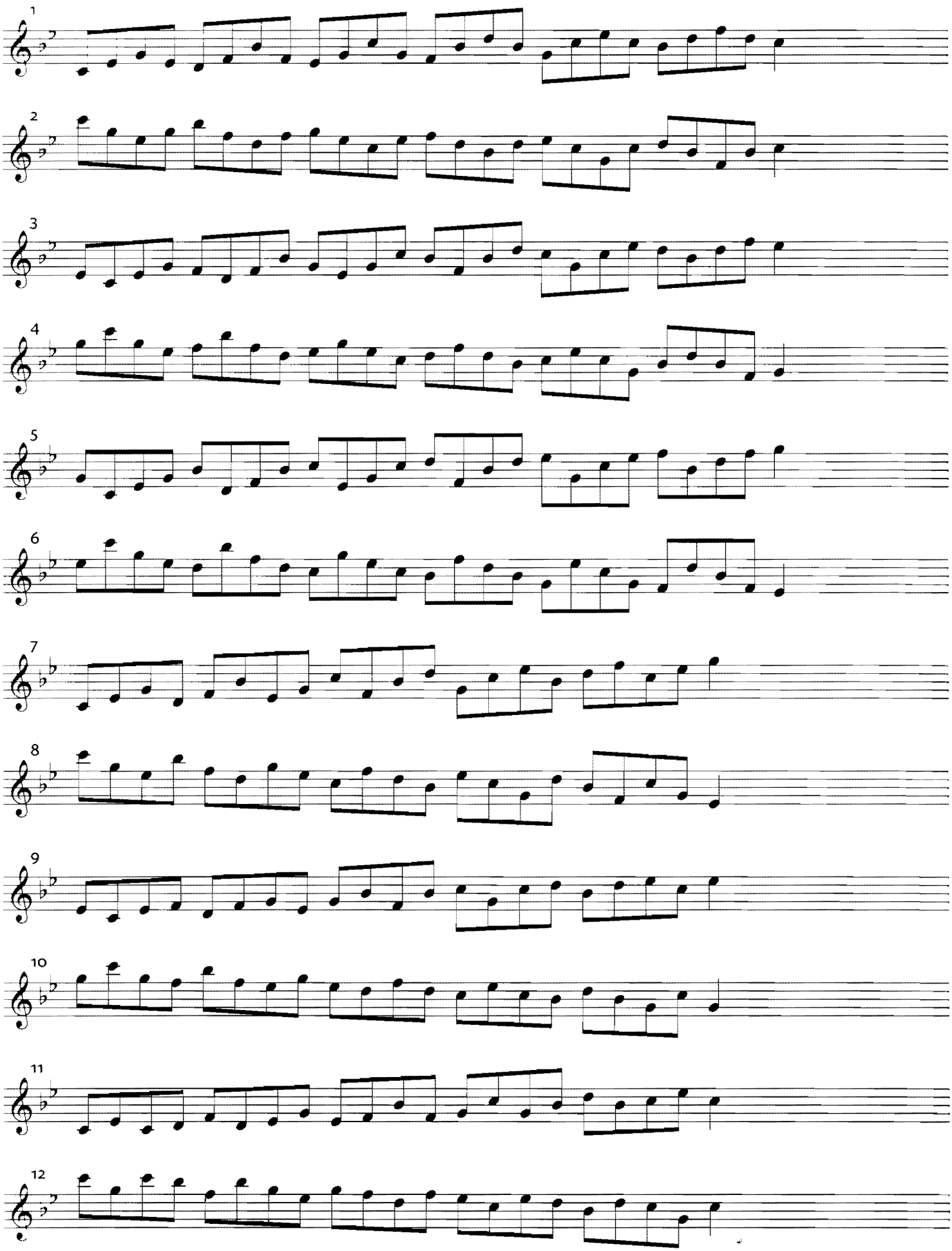
CHAPTER 7

The next hexatonic is major over minor a whole step apart.

EXAMPLE: B♭/C–



You can see how this hexatonic is commonly used because the B♭ triad starts on the 7th of C minor and spells out the 7th, 9th and 11th of the C minor chord.
B♭/C– can be used over C–7, F7sus, E♭Δ7, A♭Δ7, F–7, B♭7sus and A°.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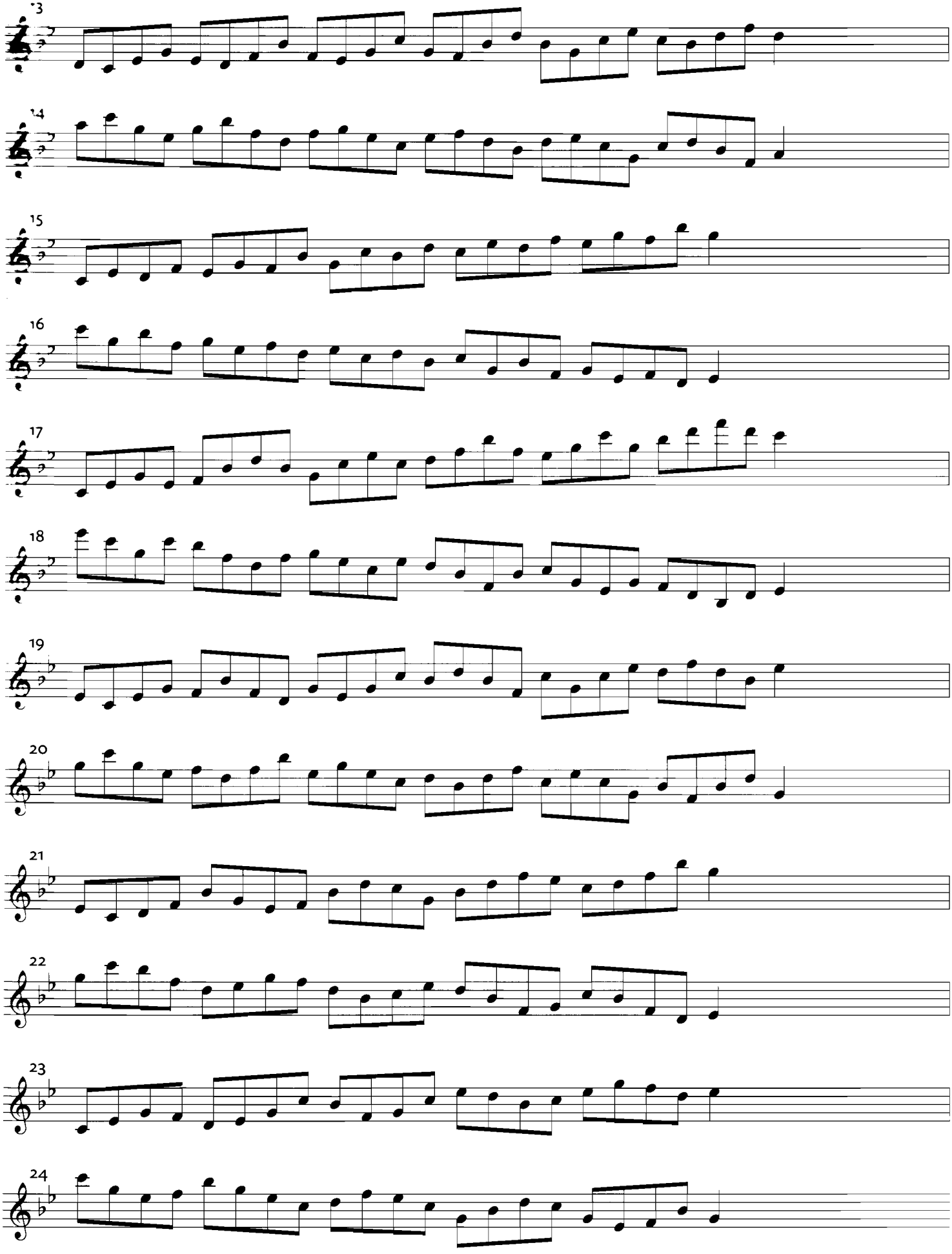
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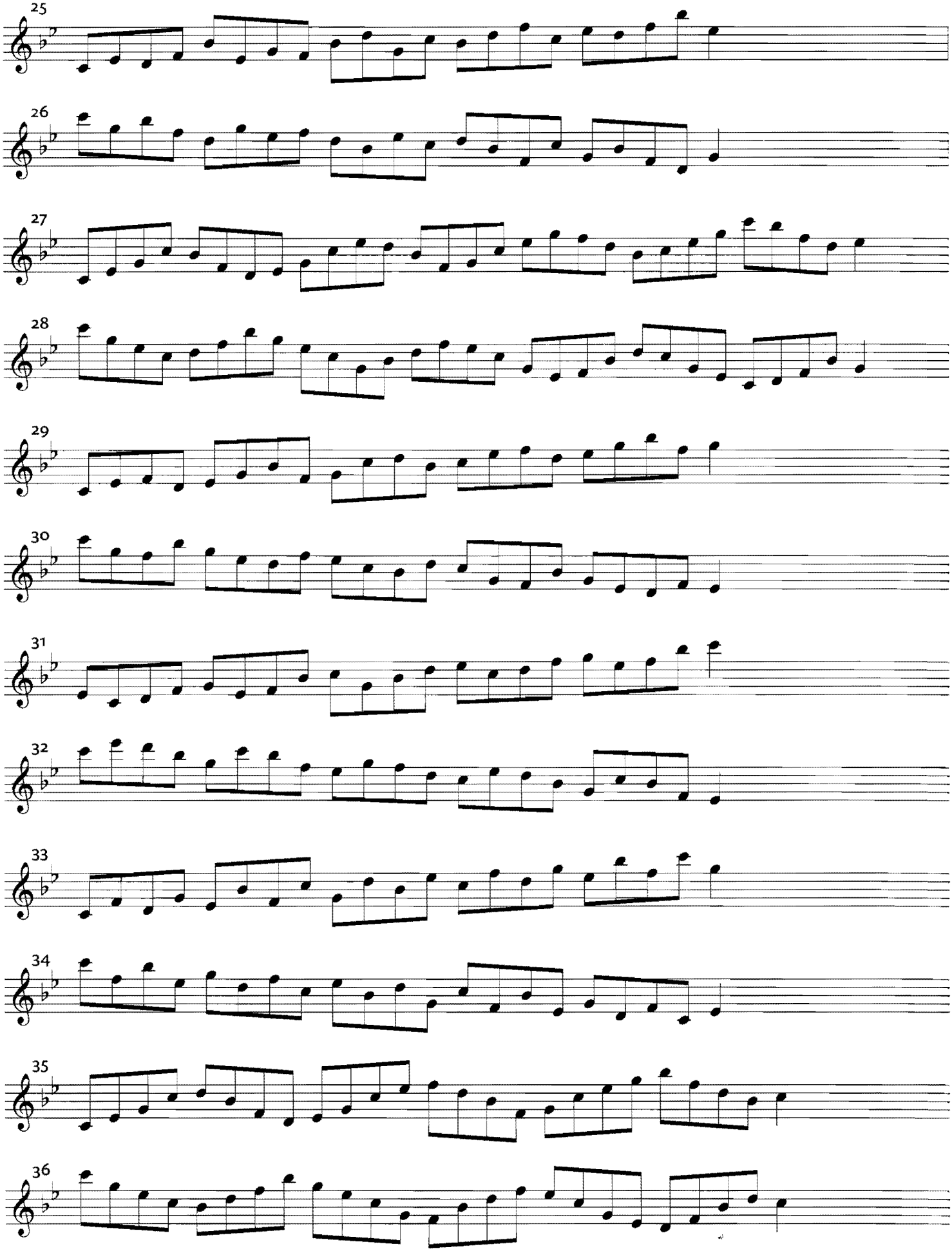
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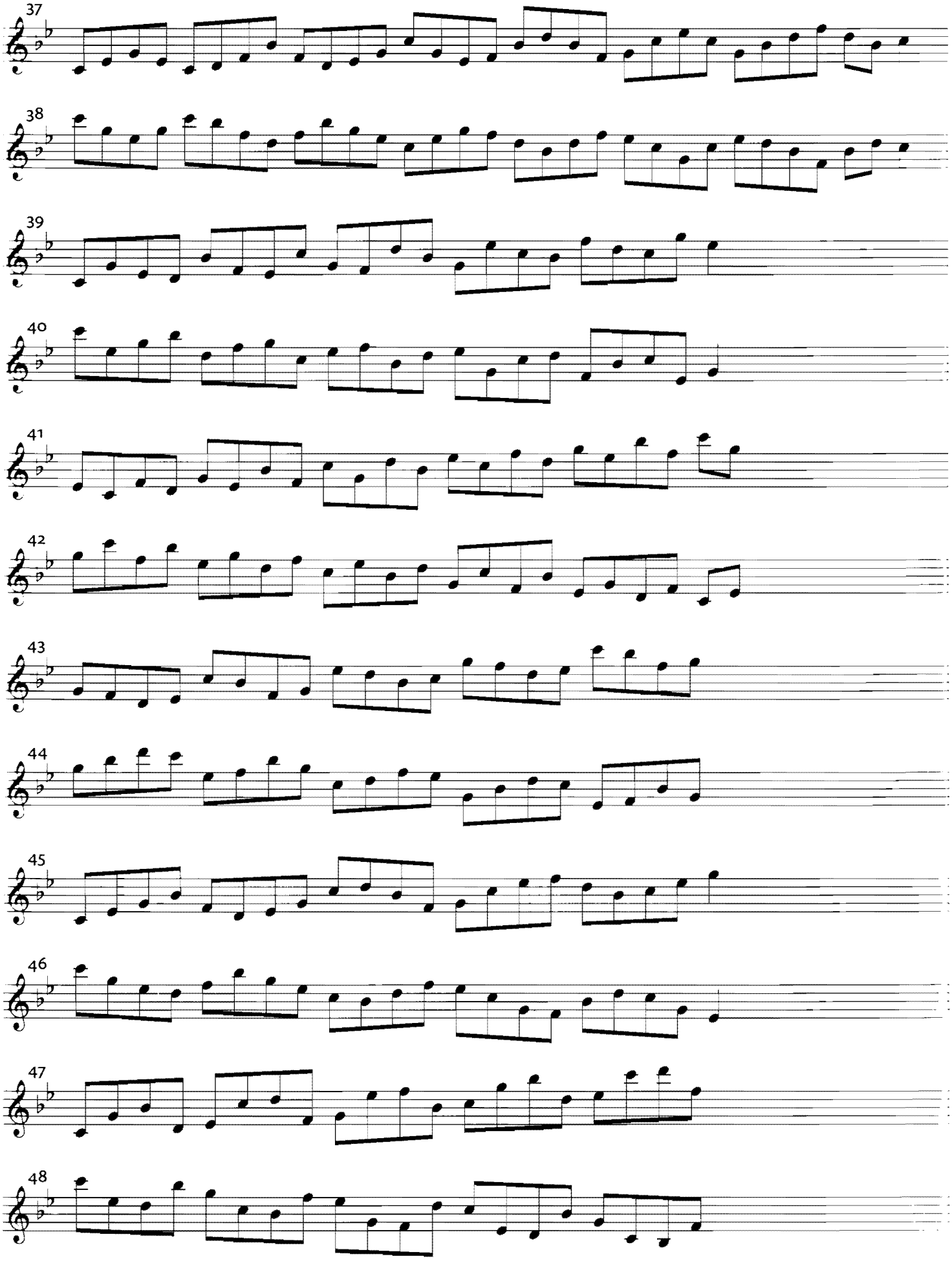
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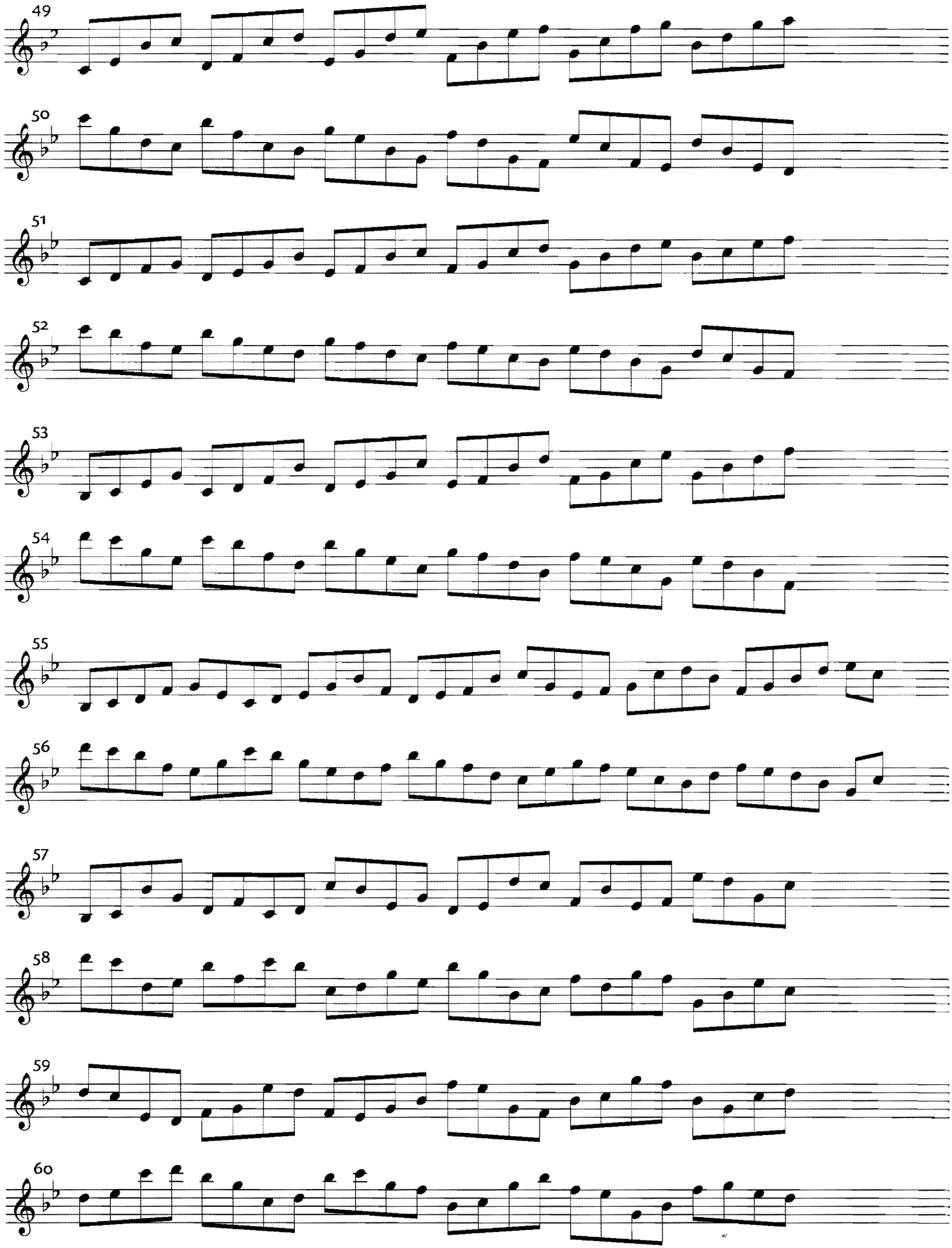
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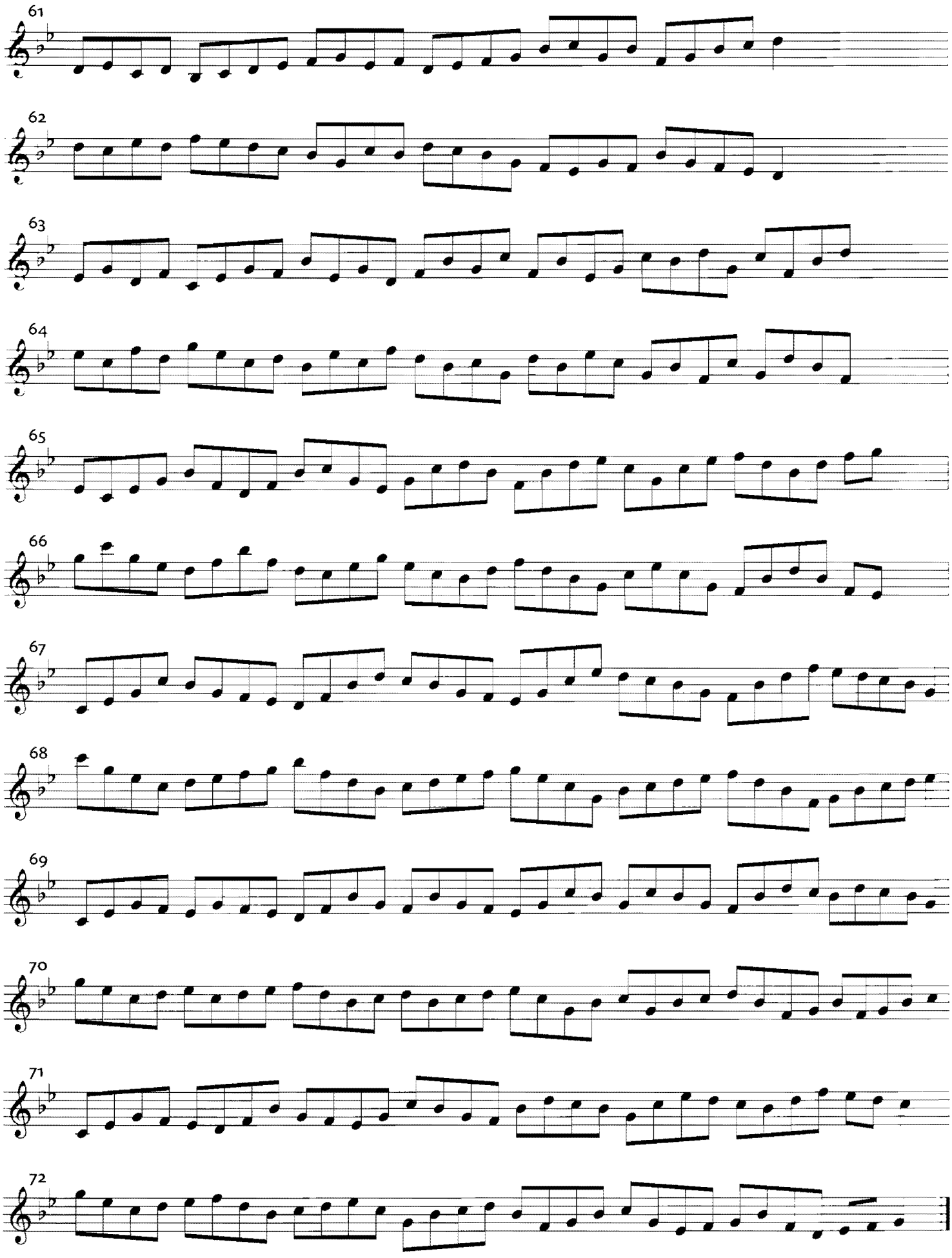
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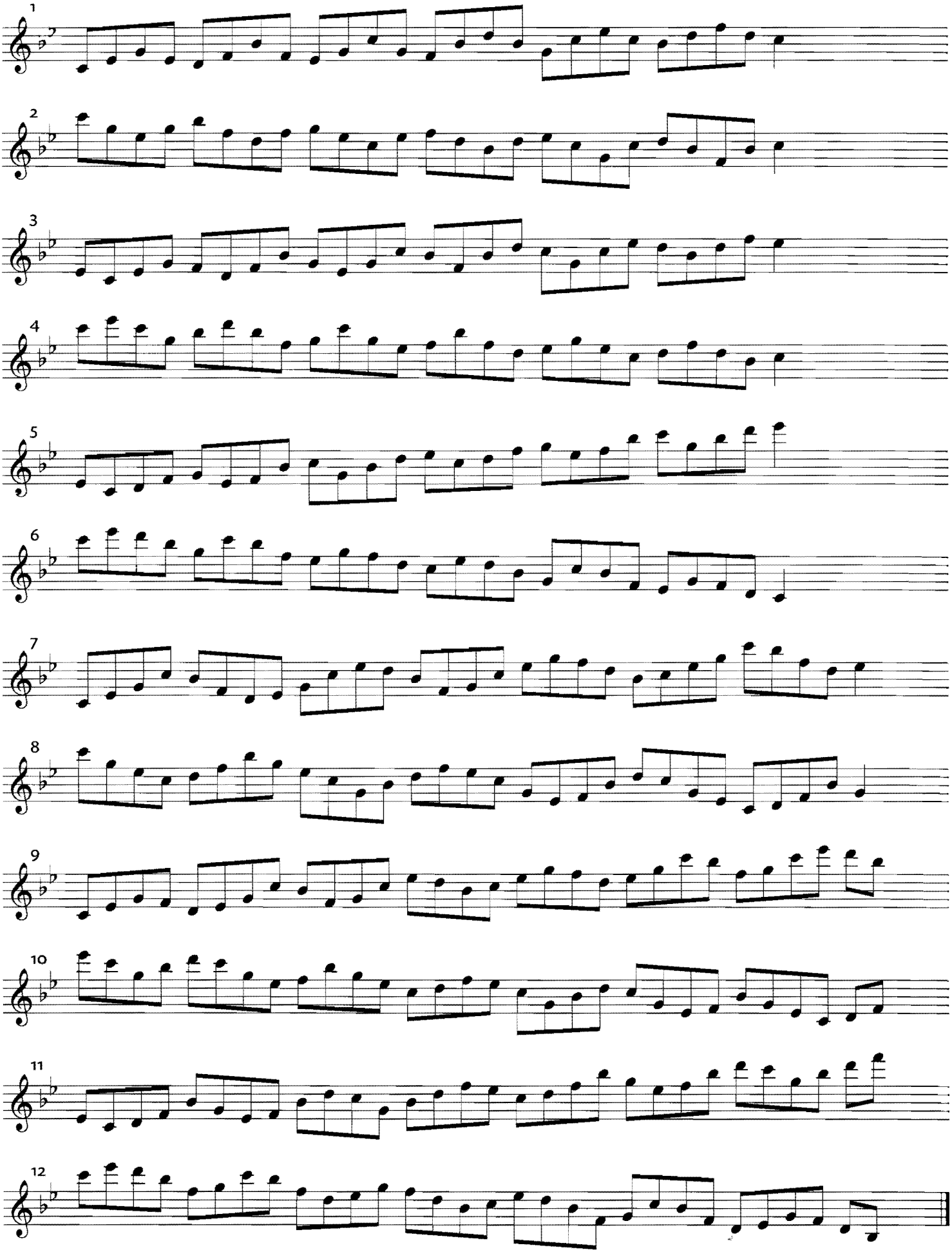
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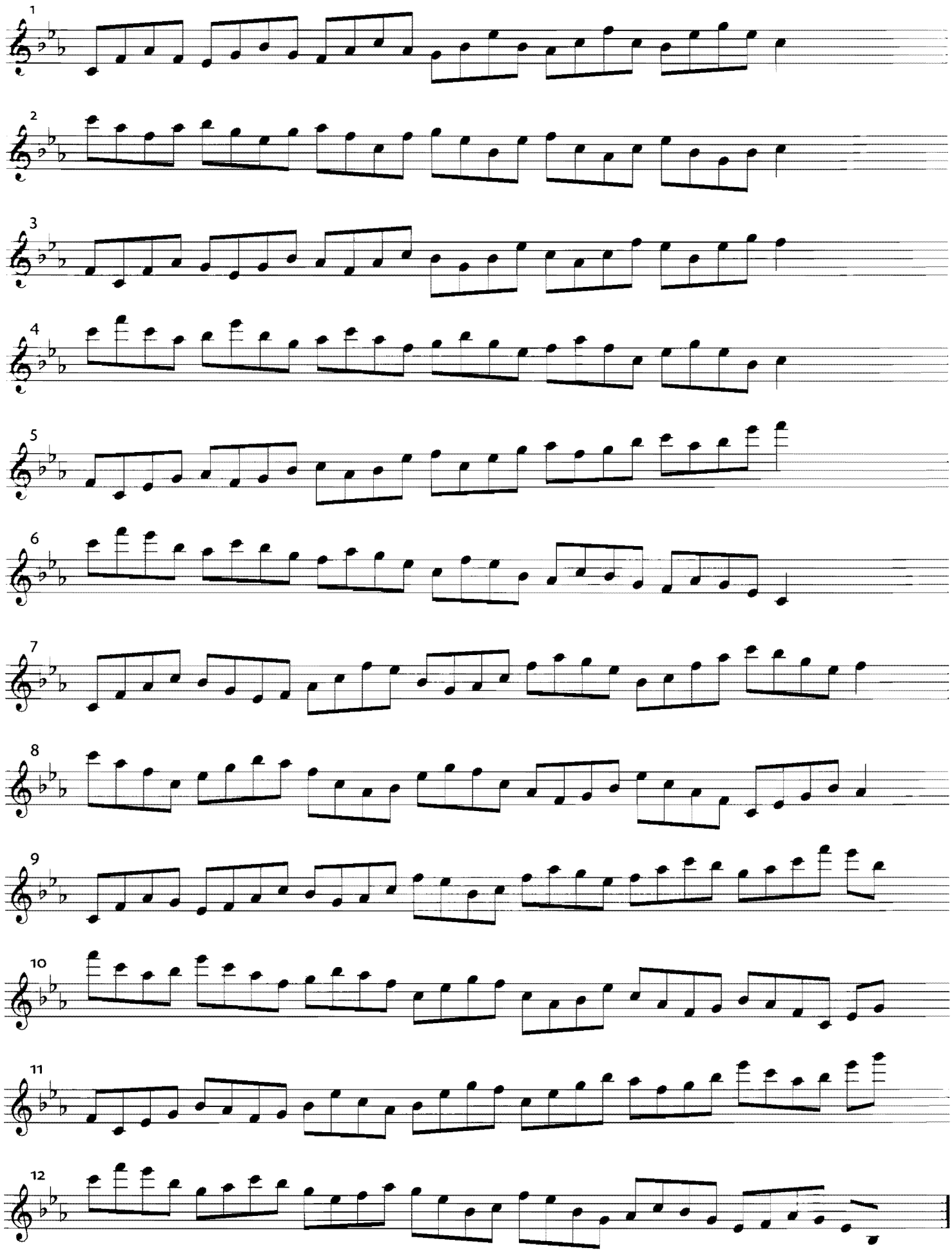
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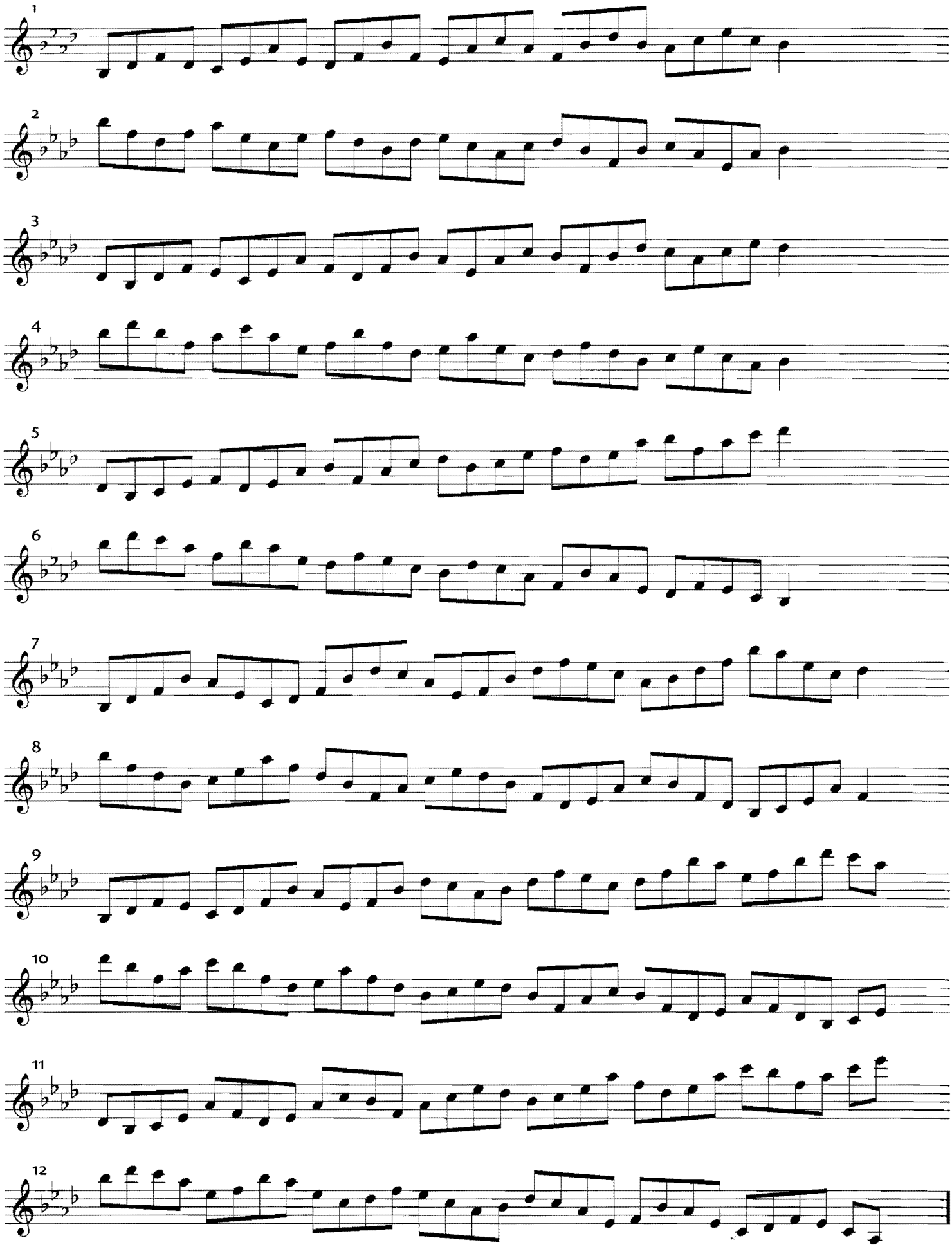
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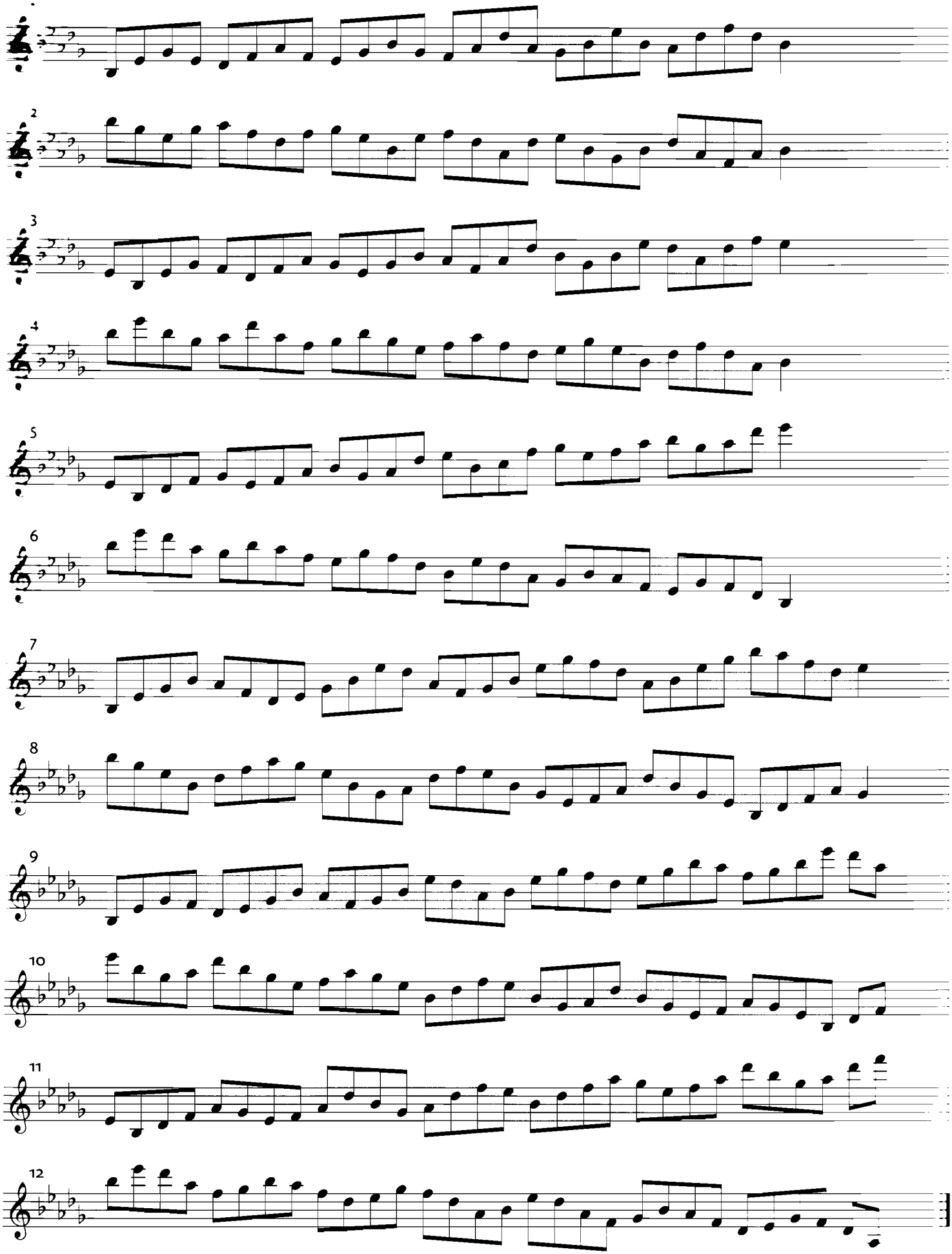

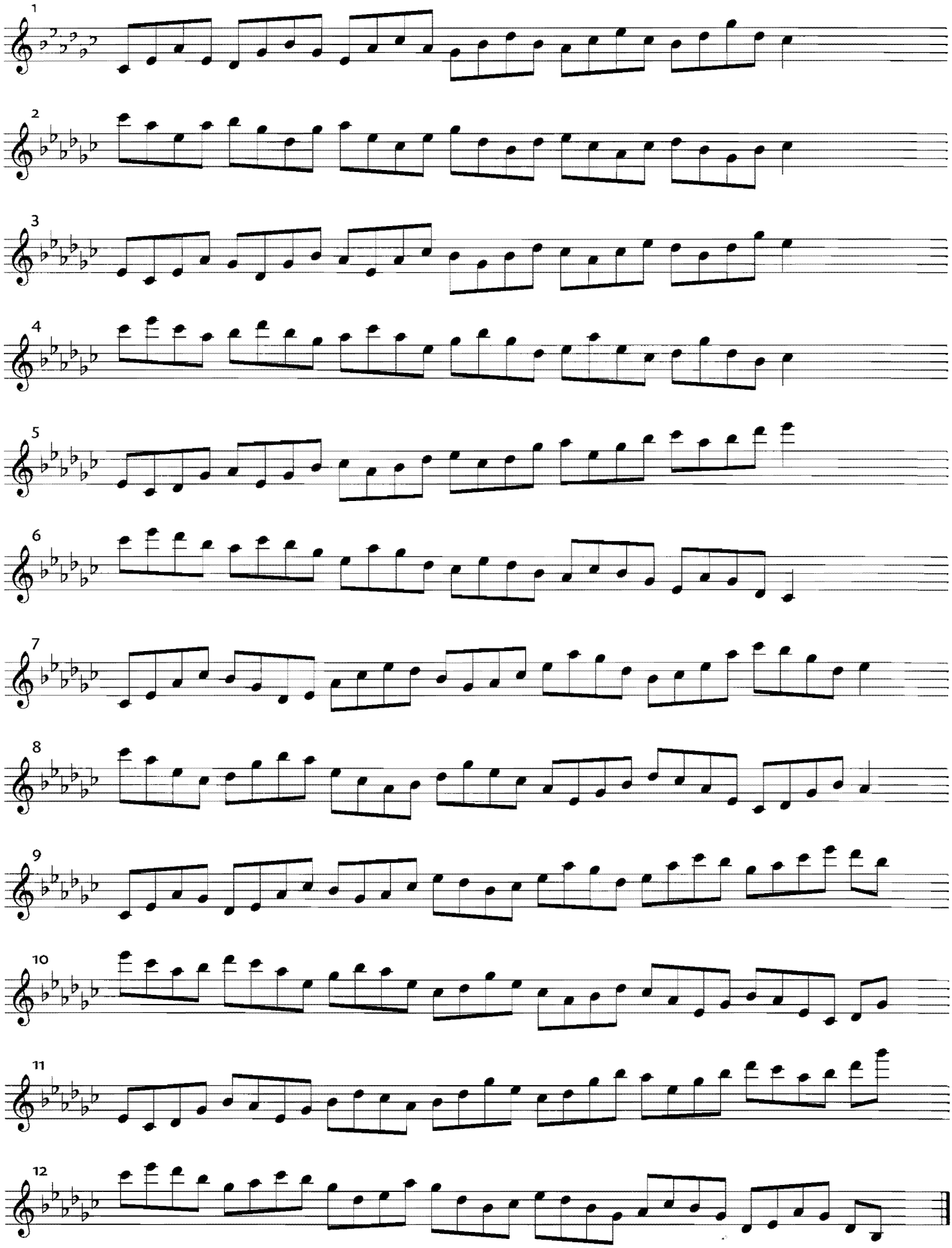
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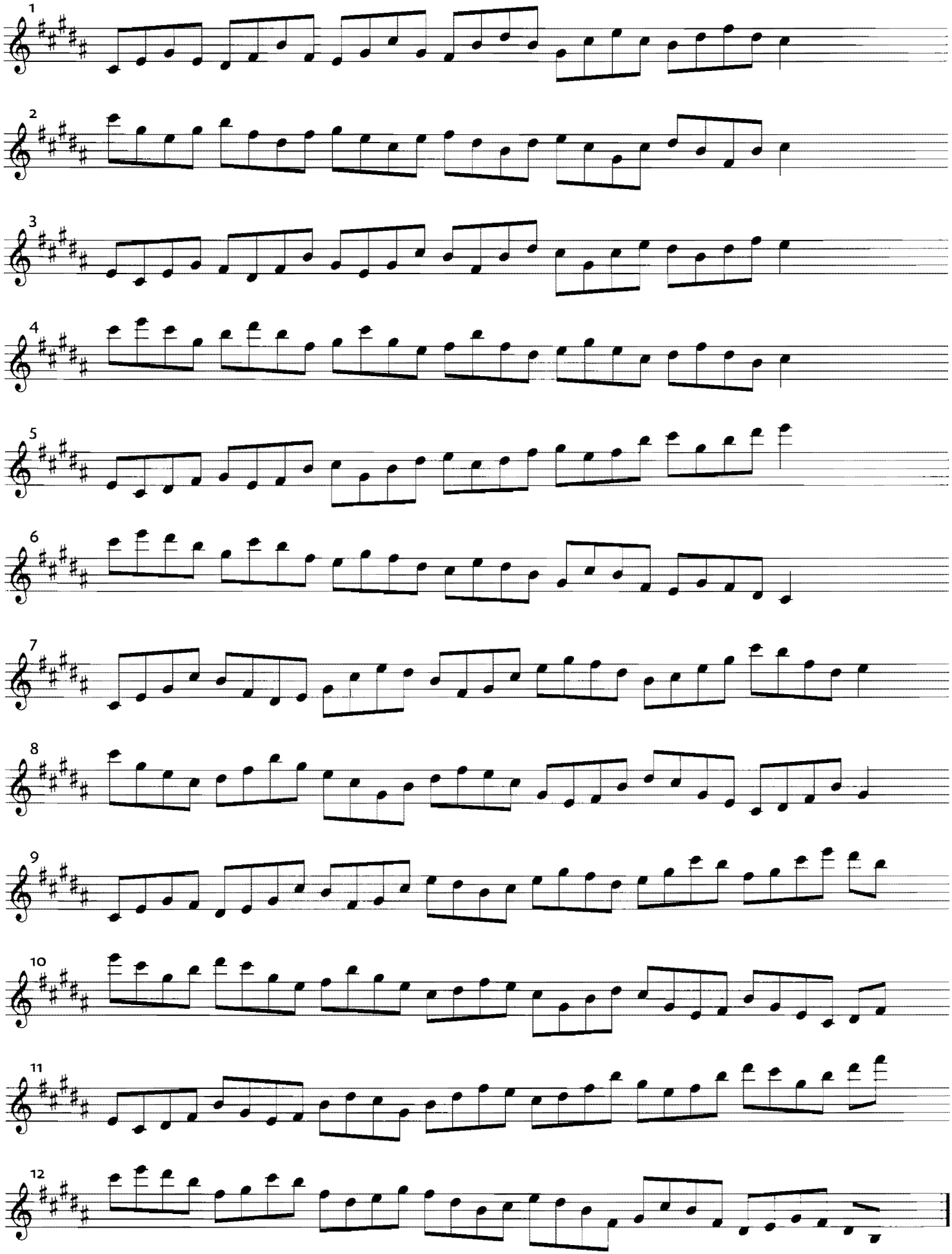
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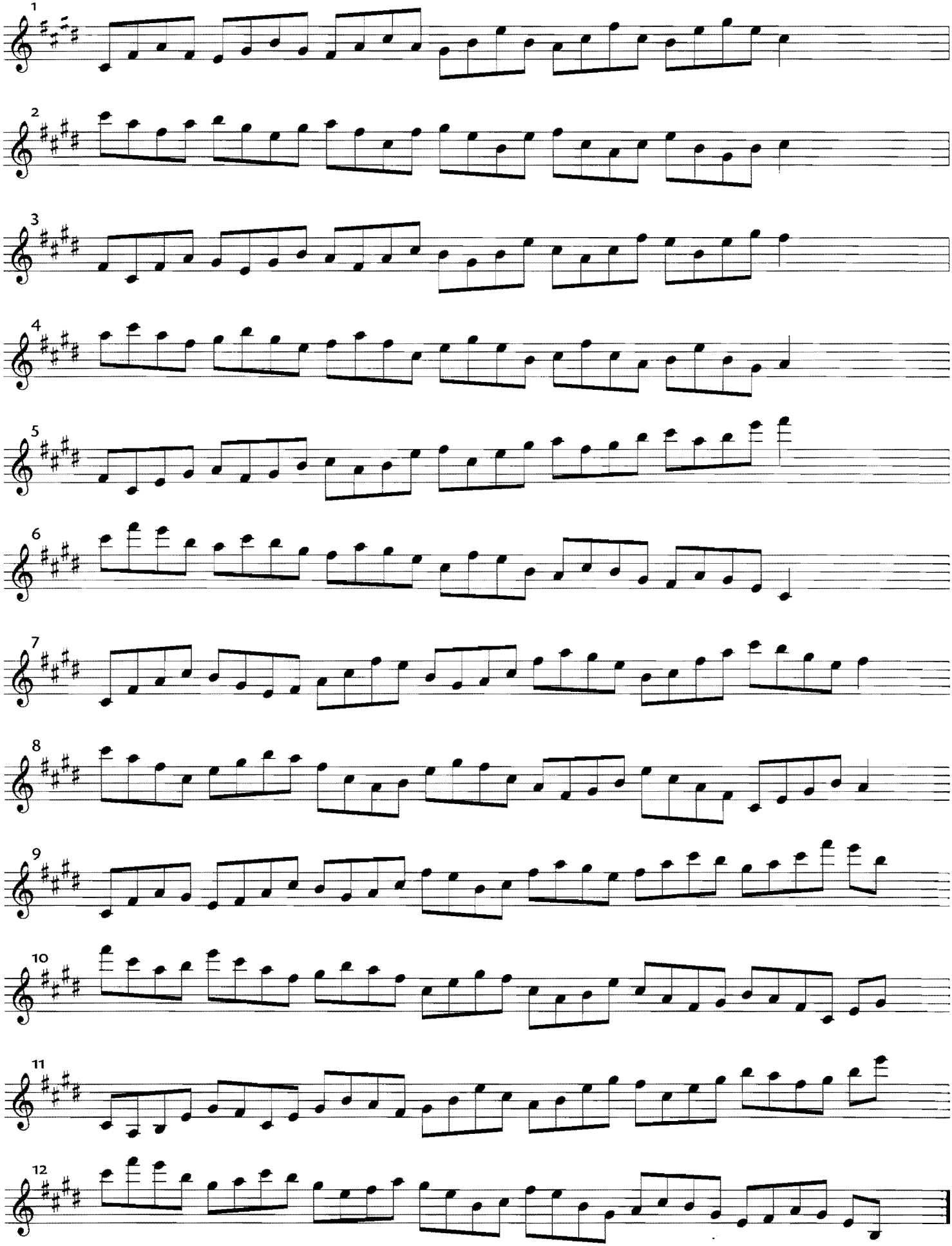

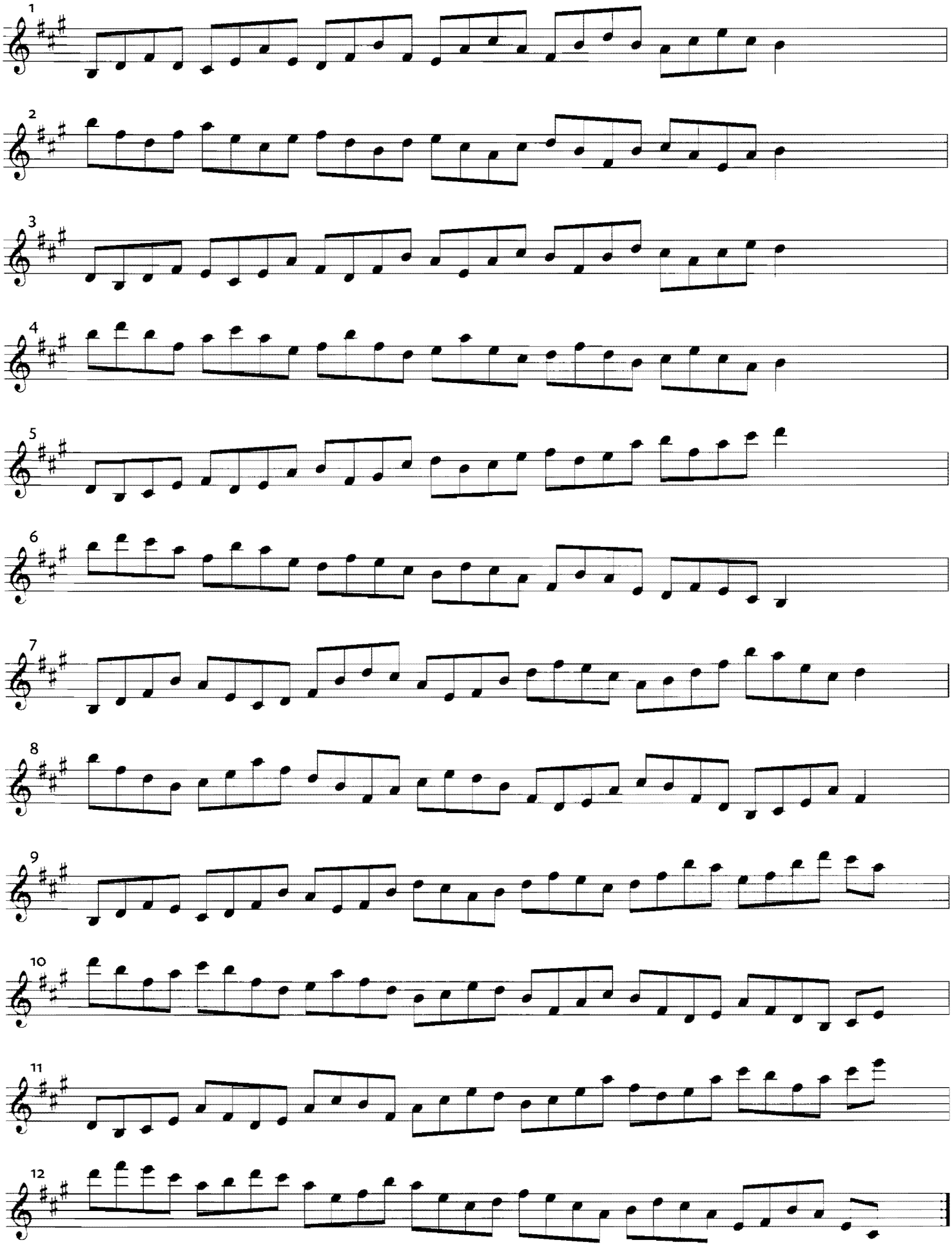
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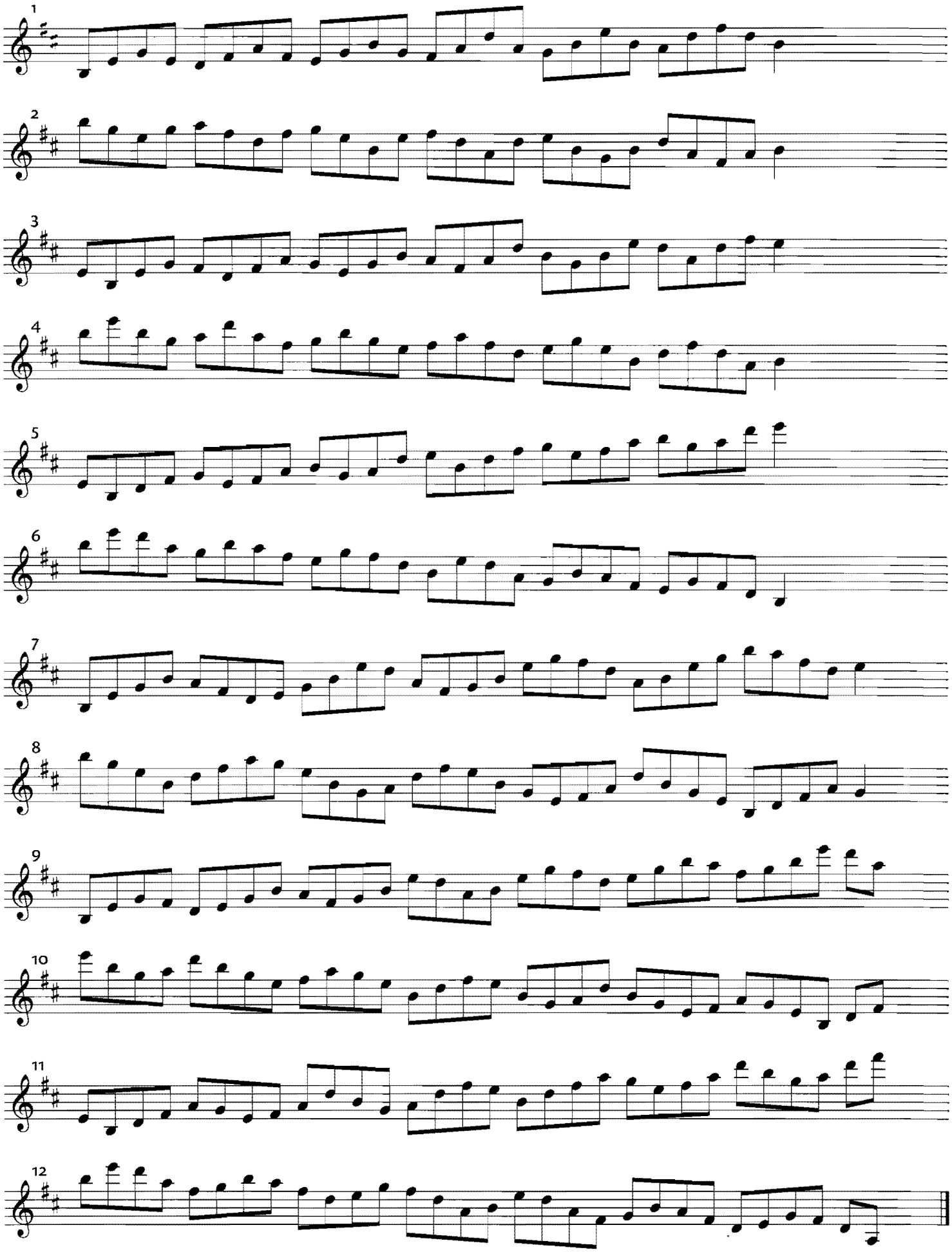
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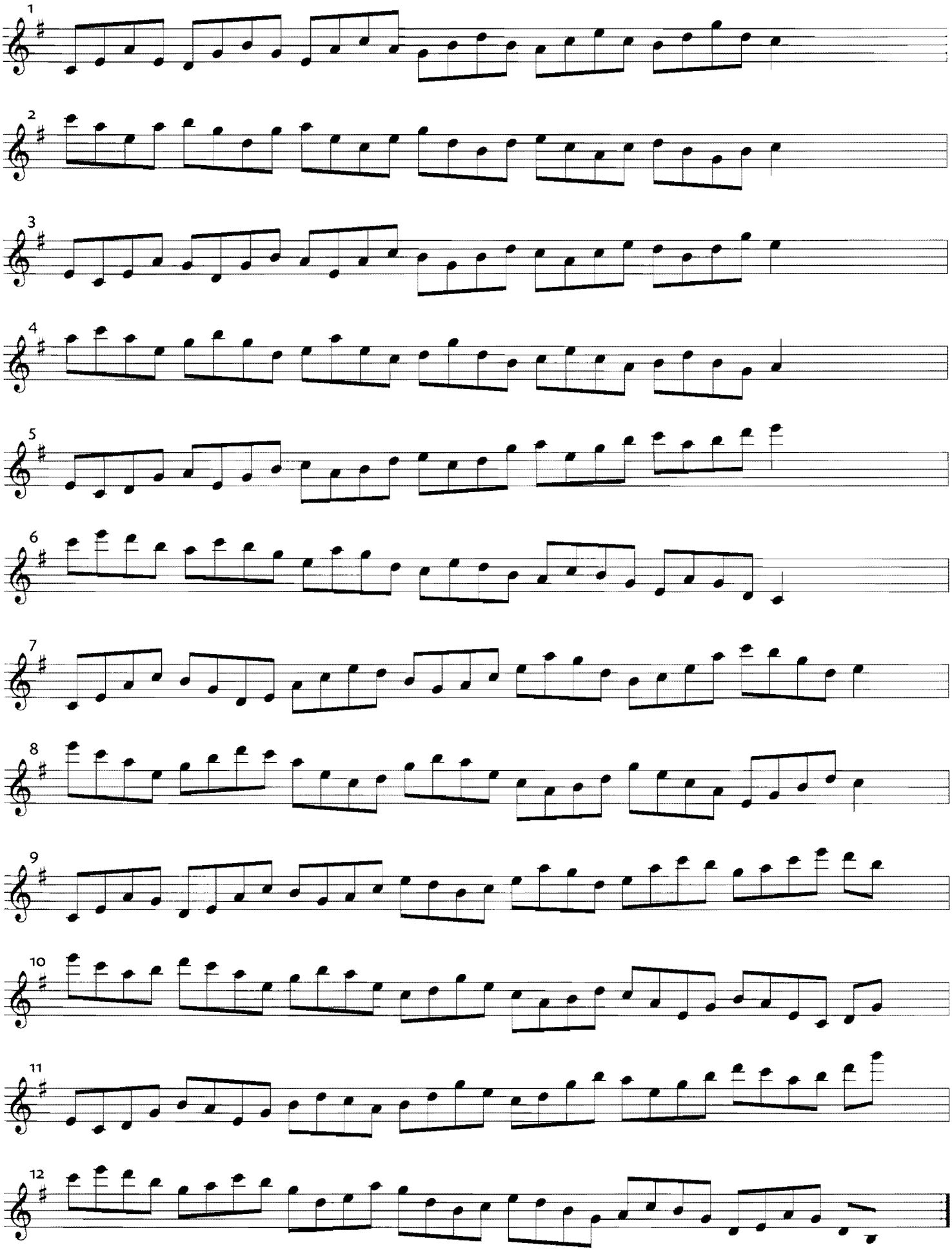
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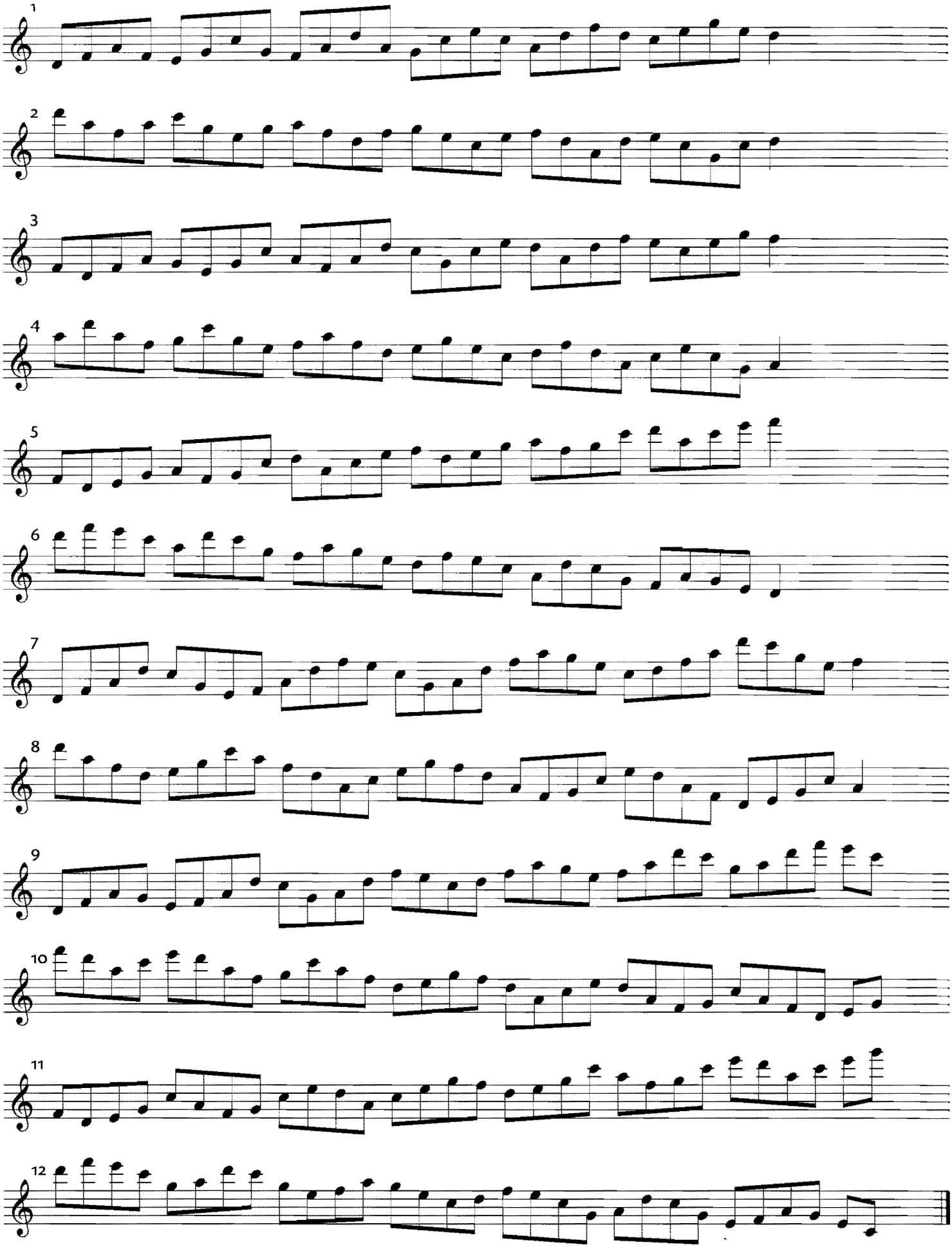
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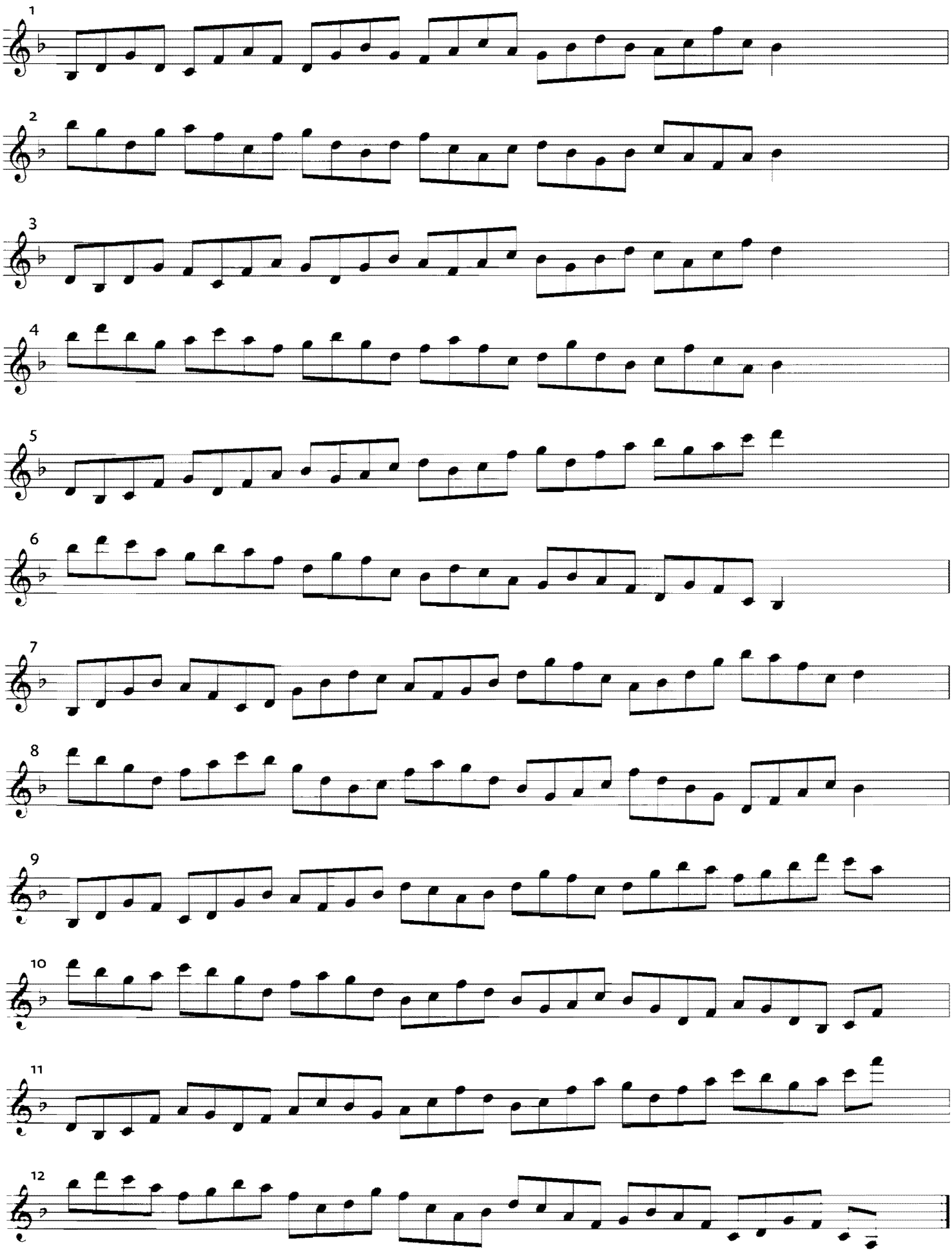
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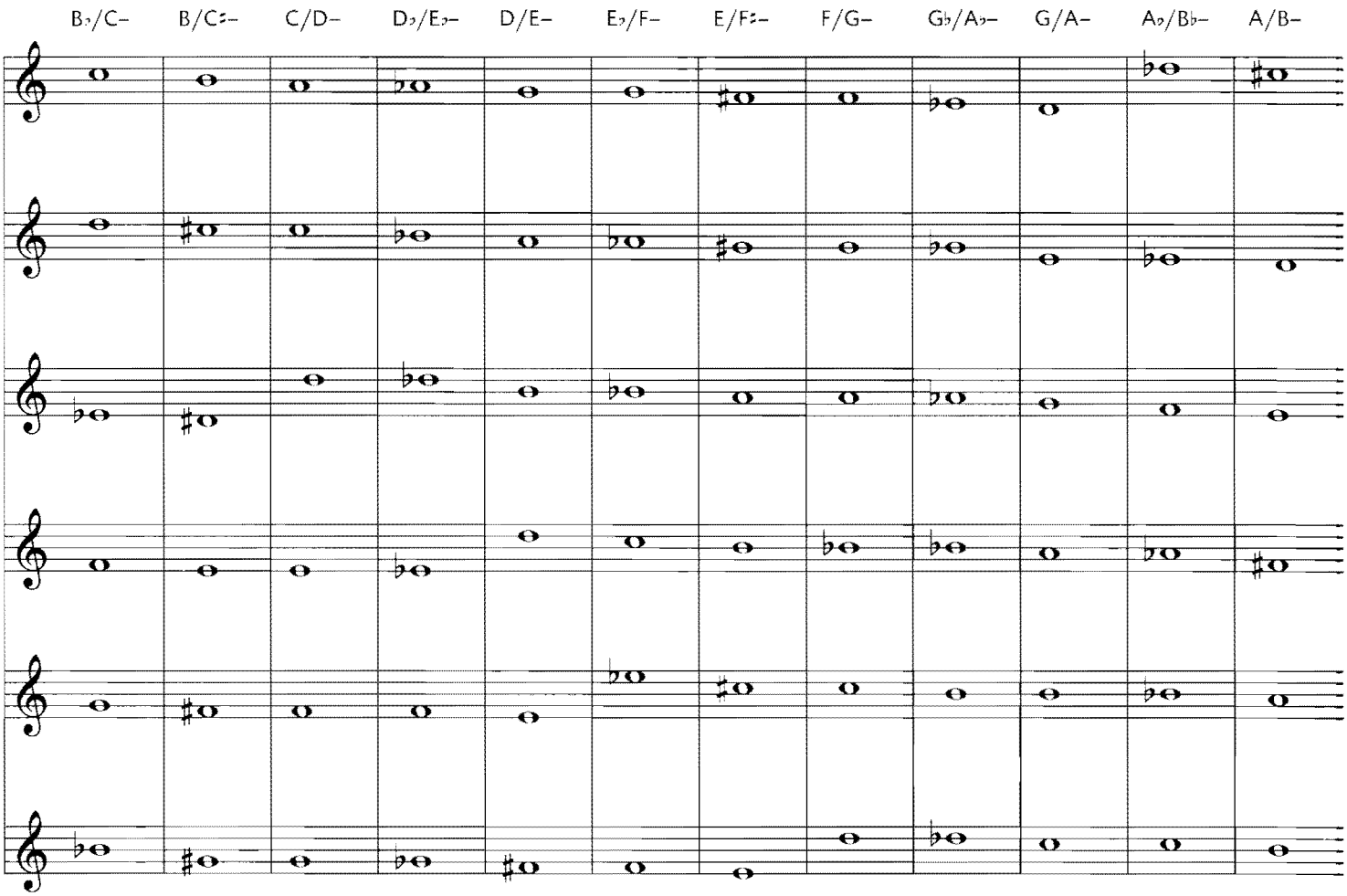
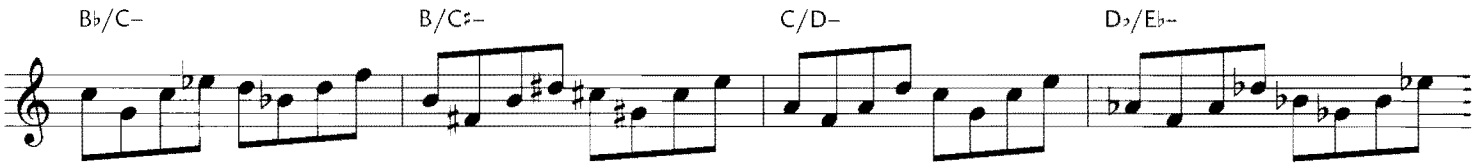
DESCENDING GRID: B♭/C–

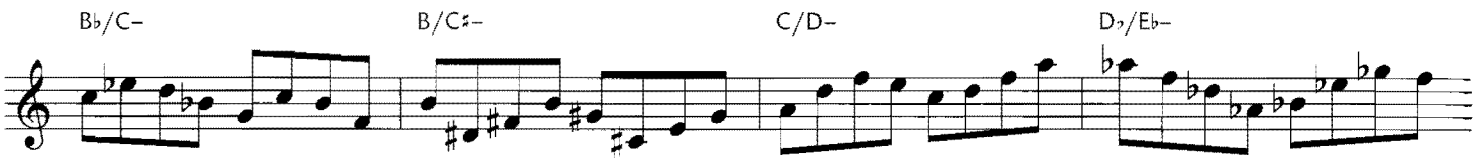
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



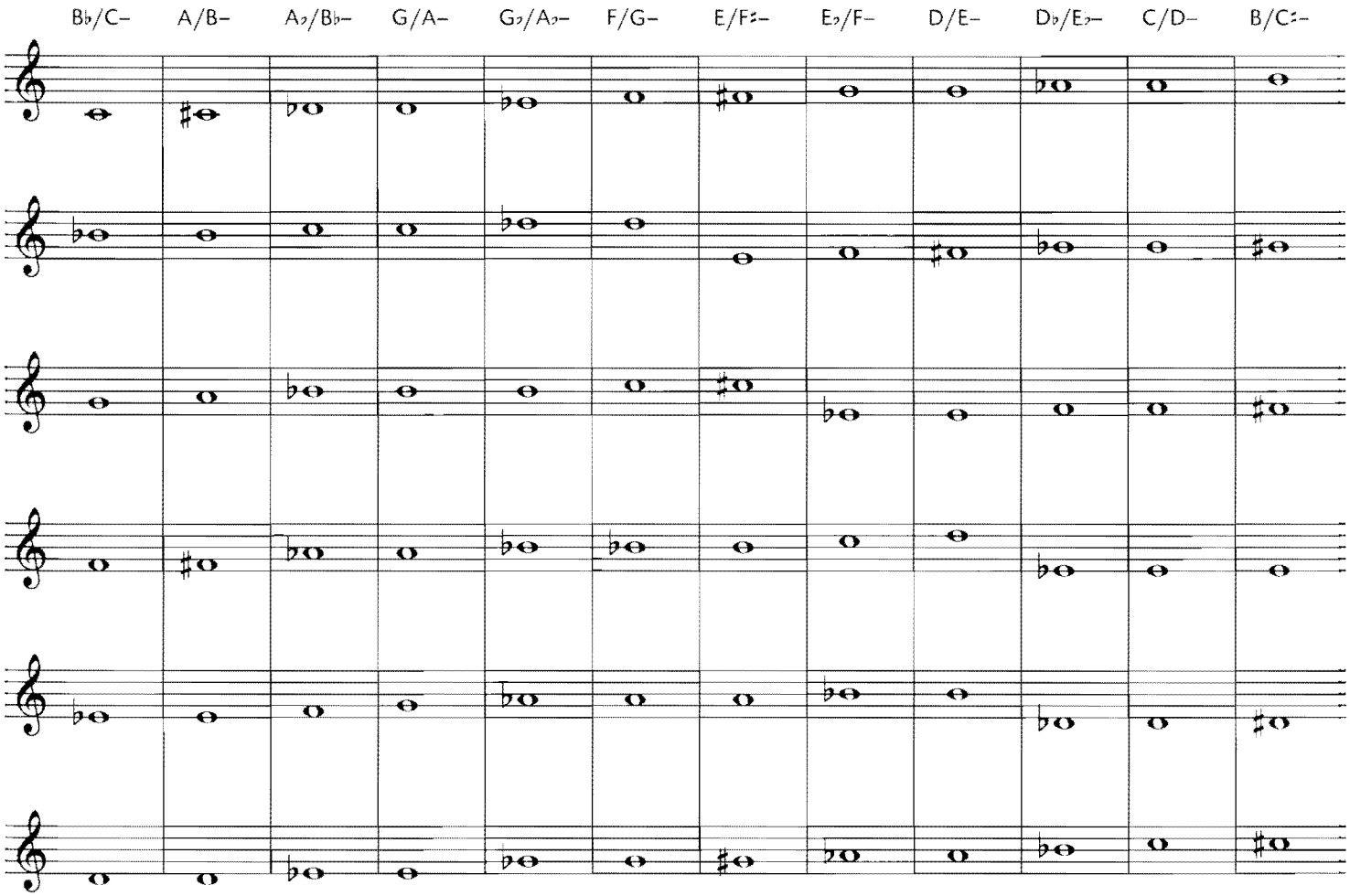
EXAMPLE using different melodic phrases from each starting note of the grid.



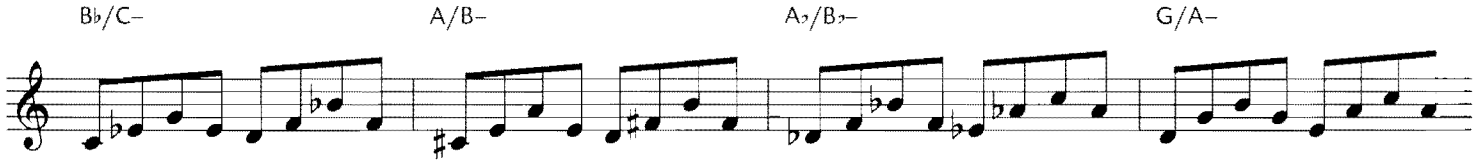
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B♭/C–

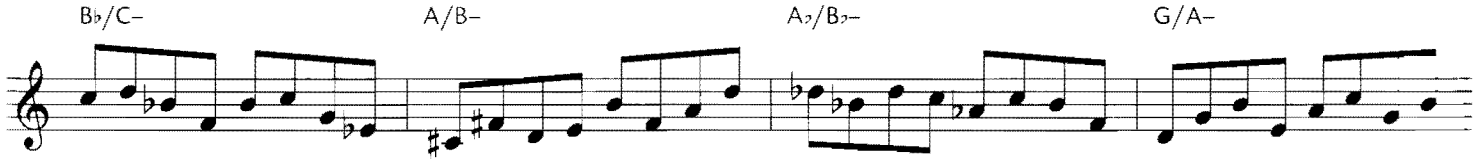
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.



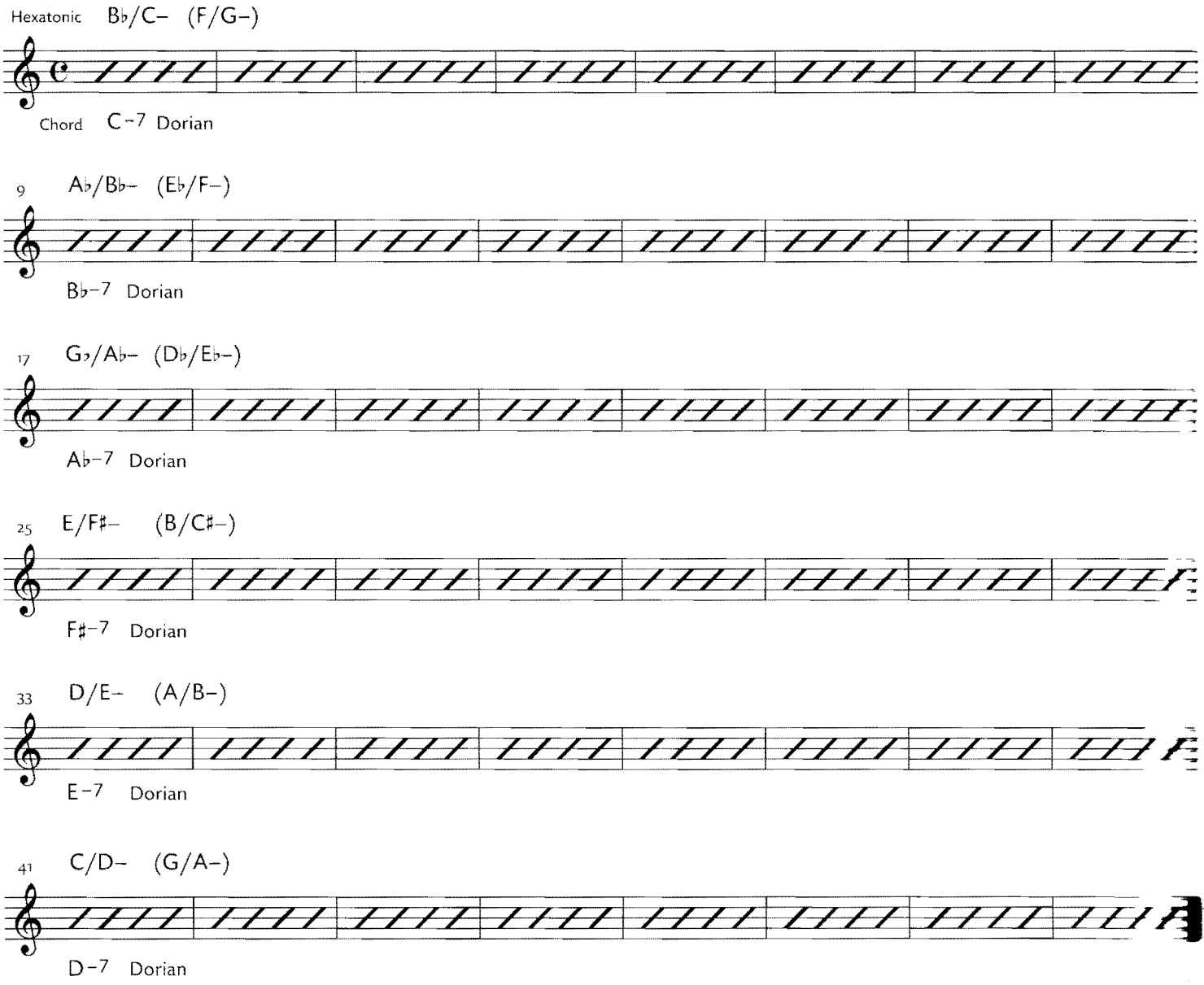
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

C

APPLICATIONS

Apply this hexatonic to any of the preceding tunes as well as tunes 13 and 14.

TUNE 13 (CD TRACK 18) | C

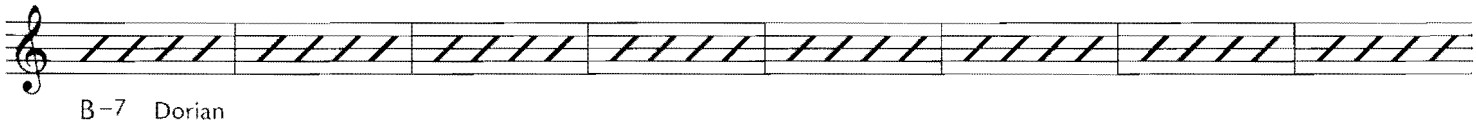


TUNE 14 (CD TRACKS 19) | C

Hexatonic B/C♯– (F♯/G♯–)

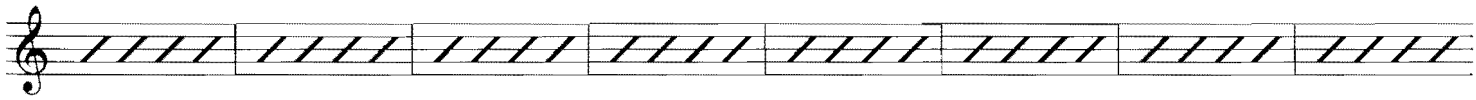
Chord C♯–7 Dorian

9 A/B– (E/F♯–)



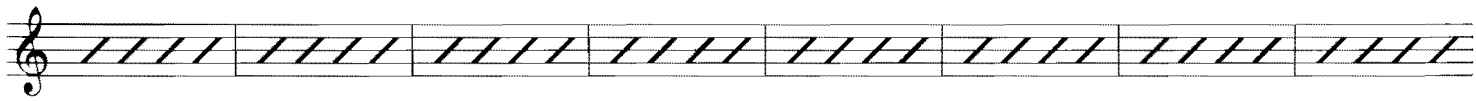
B–7 Dorian

17 G/A– (D/E–)



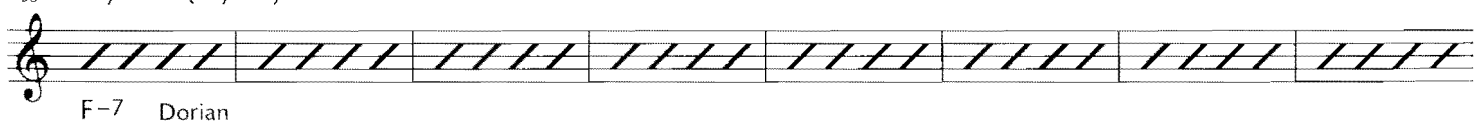
A–7 Dorian

25 F/G– (C/D–)



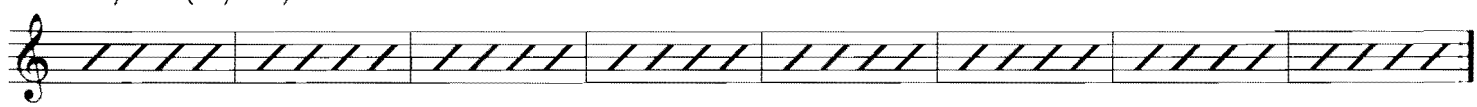
G–7 Dorian

33 E♭/F– (B♭/C–)



F–7 Dorian

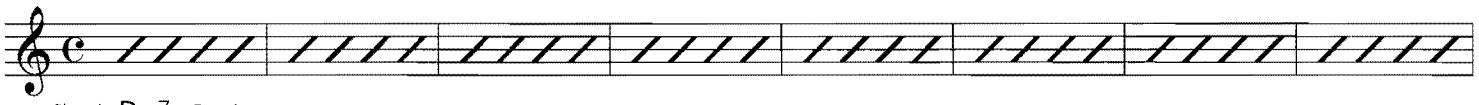
41 D♭/E♭– (A♭/B♭–)



E♭–7 Dorian

TUNE 13 (CD TRACK 18) | B♭

Hexatonic C/D– (G/A–)

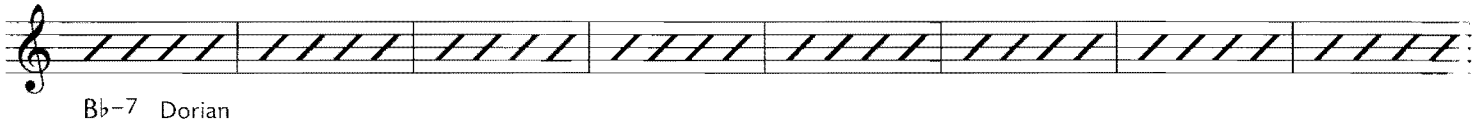


Chord D–7 Dorian

9 B♭/C– (F/G–)

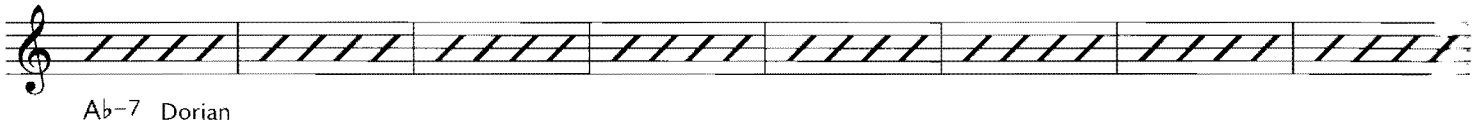
C–7 Dorian

17 A♭/B♭– (E♭/F–)



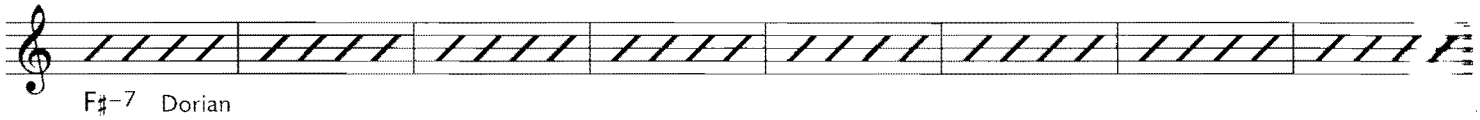
B♭–7 Dorian

25 G♭/A♭– (D♭/E♭–)



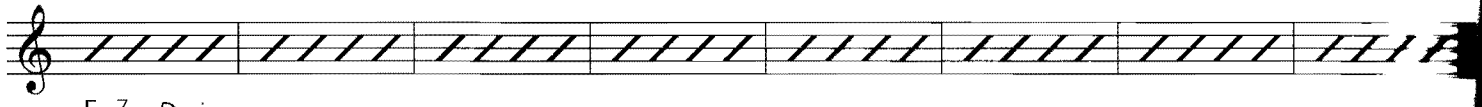
A♭–7 Dorian

33 E/F♯– (B/C♯–)



F♯–7 Dorian

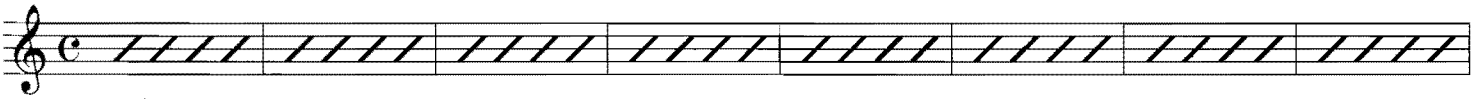
41 D/E– (A/B–)



E–7 Dorian

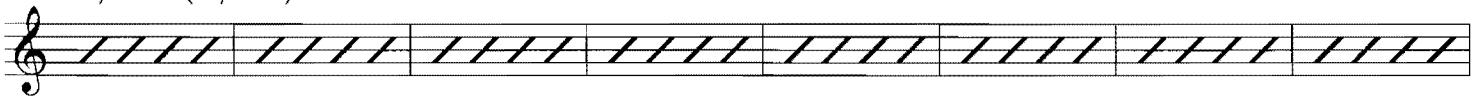
TUNE 14 (CD TRACKS 19) | B♭

Hexatonic D♭/E♭– (A♭/B♭–)



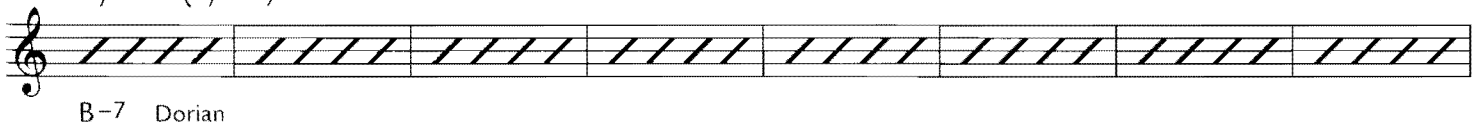
Chord E♭–7 Dorian

9 B/C♯– (F♯/G♯–)



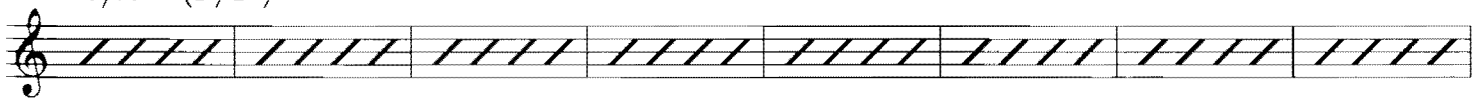
C♯–7 Dorian

17 A/B– (E/F♯–)



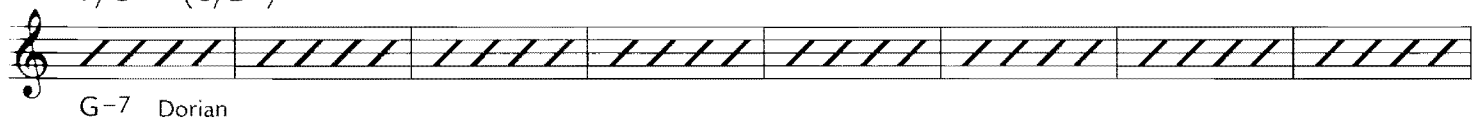
B–7 Dorian

25 G/A– (D/E–)



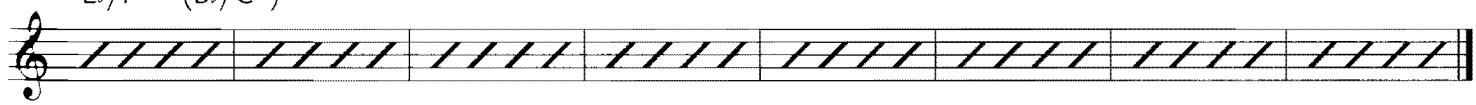
A–7 Dorian

33 F/G– (C/D–)



G–7 Dorian

41 E♭/F– (B♭/C–)



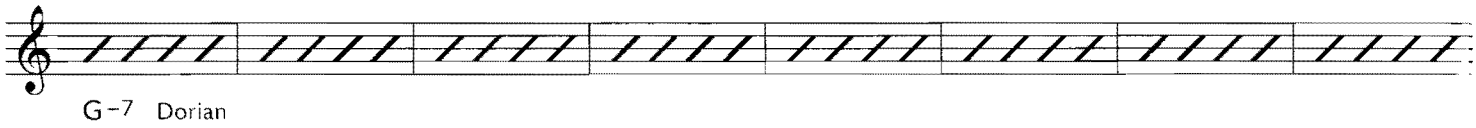
F–7 Dorian

TUNE 13 (CD TRACK 18) | E♭

E♭ Hexatonic G/A– (D/E–)

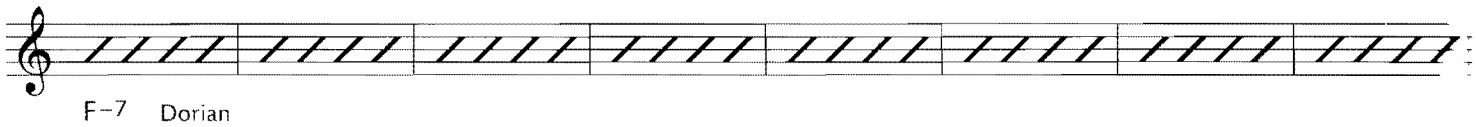
Chord A–7 Dorian

9 F/G– (C/D–)



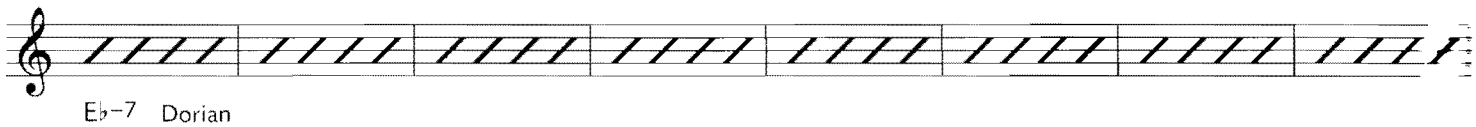
G–7 Dorian

17 E♭/F– (B♭/C–)



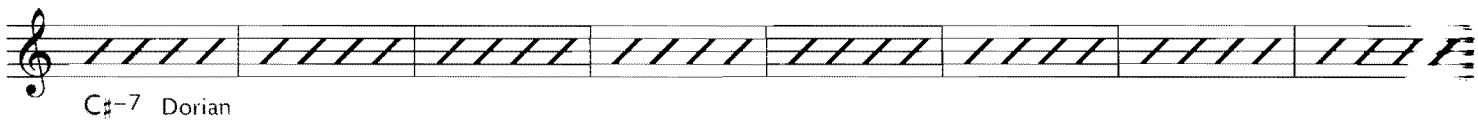
F–7 Dorian

25 D♭/E♭– (A♭/B♭–)



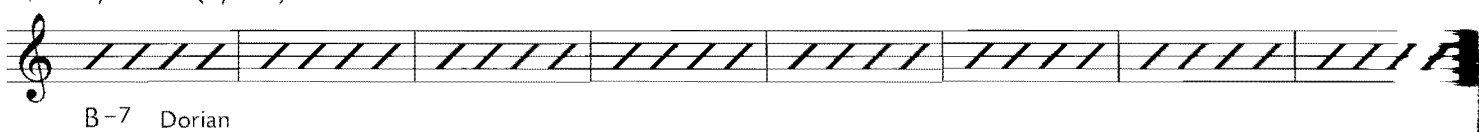
E♭–7 Dorian

33 B/C♯– (F♯/G♯–)

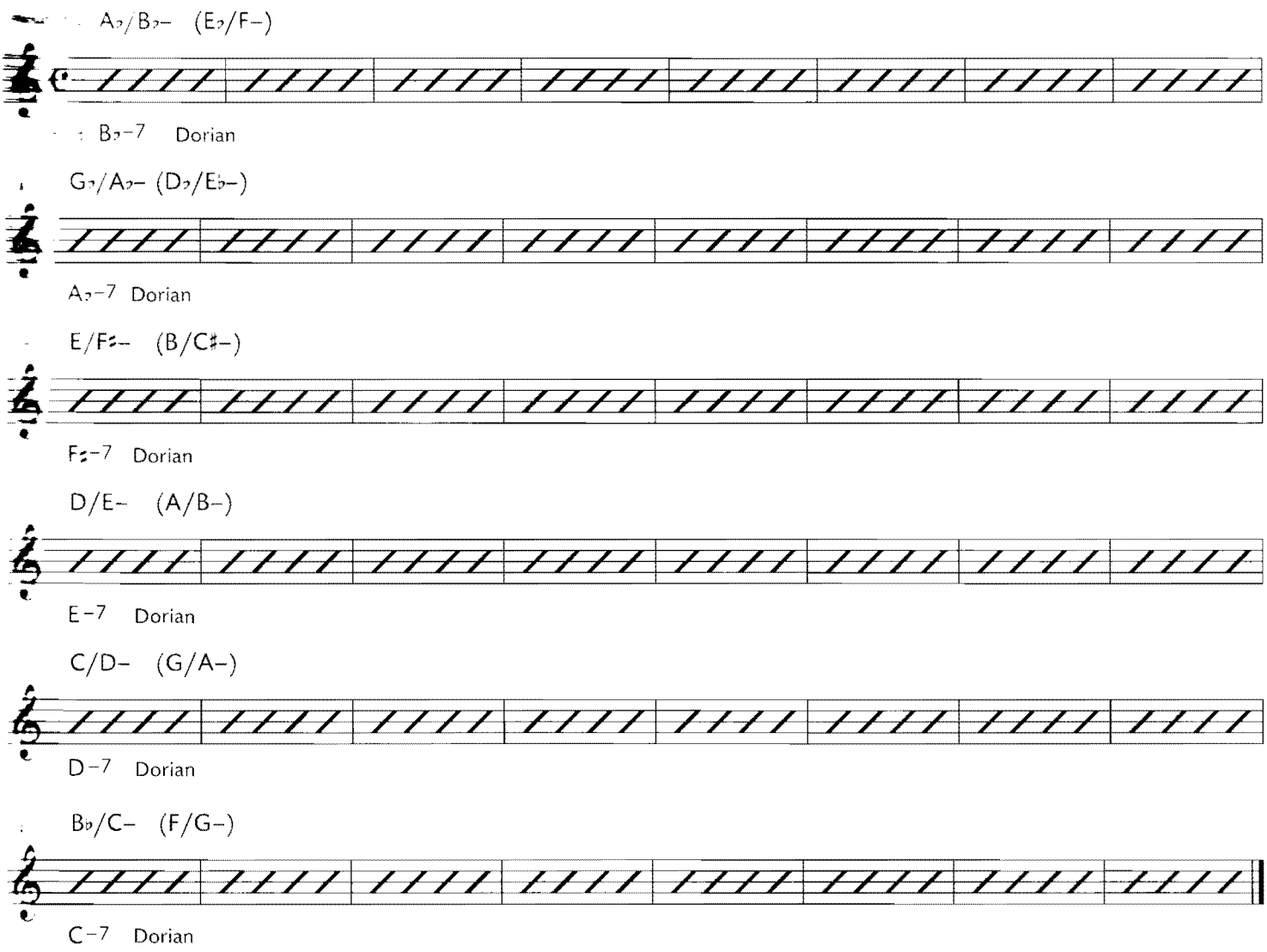


C♯–7 Dorian

41 A/B– (E/F♯–)



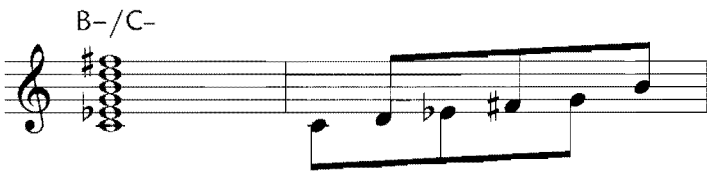
B–7 Dorian



CHAPTER 8

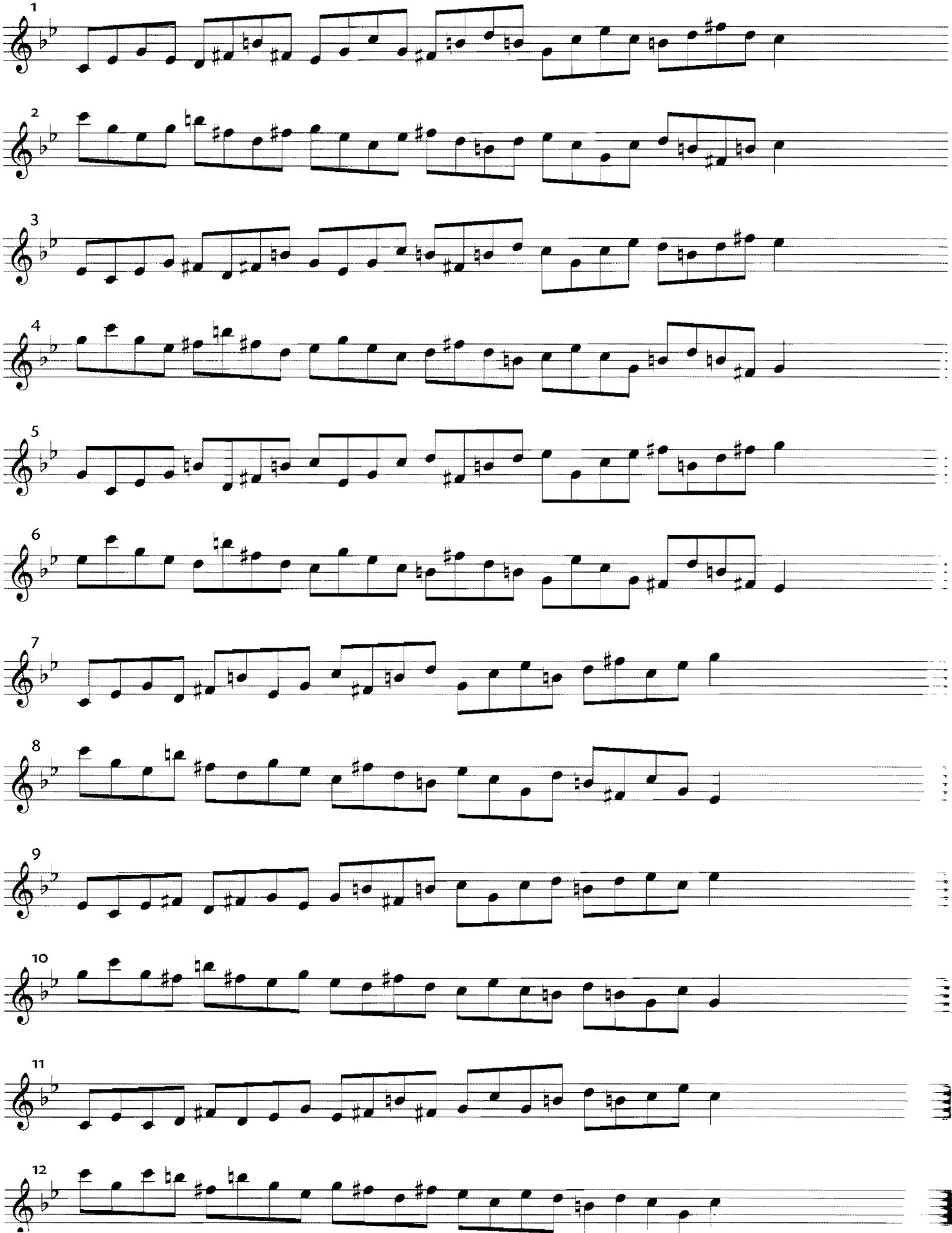
The next hexatonic is one of the most unusual ones. It is two minor triads a half step apart and can be used over many chords.

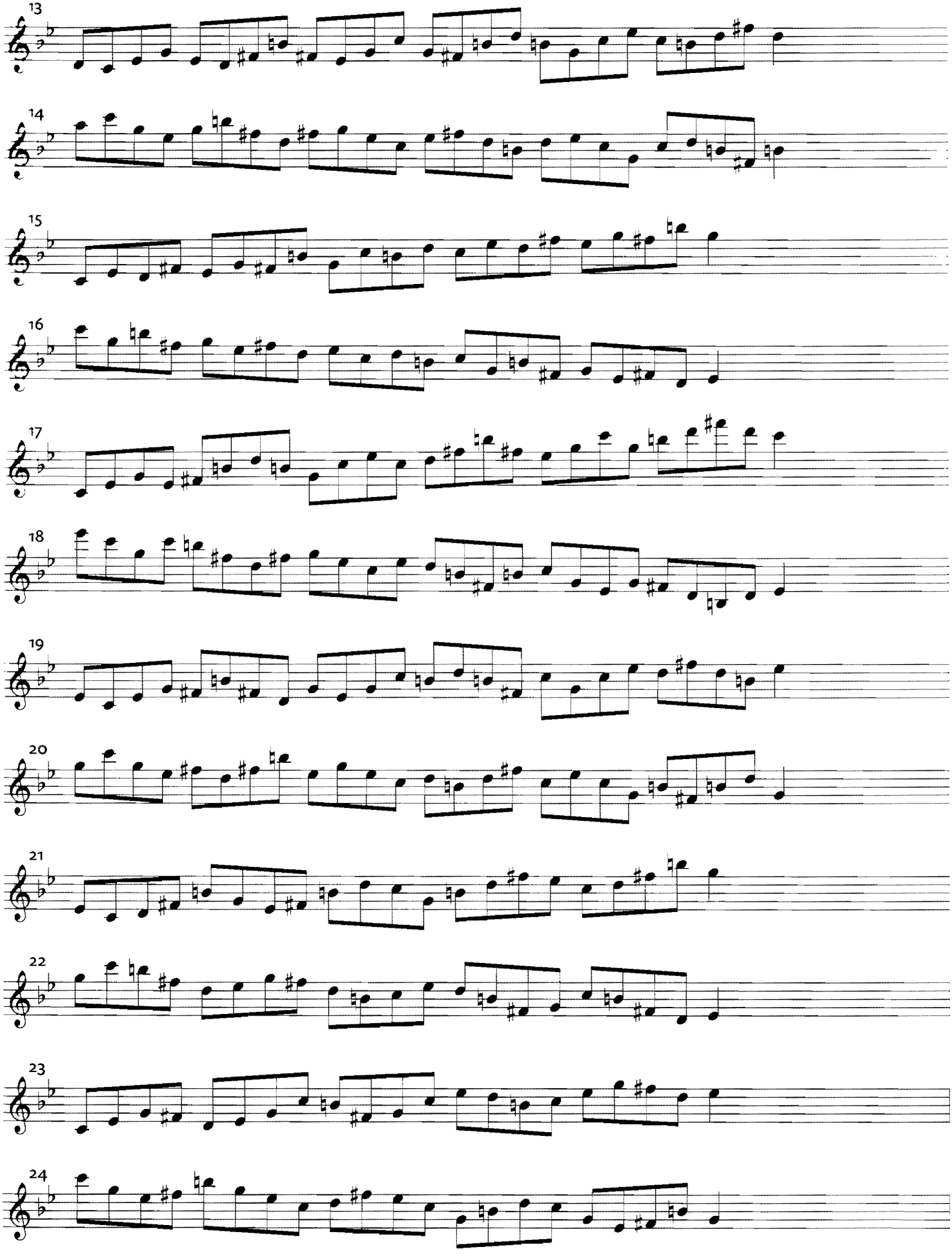
EXAMPLE: B–/C–



B–/C– can be played over C–7, A–7, A$^{\varnothing}$, F♯$^{\varnothing}$, F7, A♭7, B7, D7 and E♭Δ7. Of course, context is everything! On some of these chords we are allowing much leeway. For example, when playing the B–/C– over a A♭7 chord, it sounds the major 7 as well as the ♭7, which will work in certain circumstances. On an F7 chord, it sounds the ♯9 and the ♭9. Played over E♭Δ7, it sounds the ♯13, ♯5 and ♯9. On F♯$^{\varnothing}$, this hexatonic includes the ♭13, ♮13 and the ♭9. See also Chapter 9.

B–/C–

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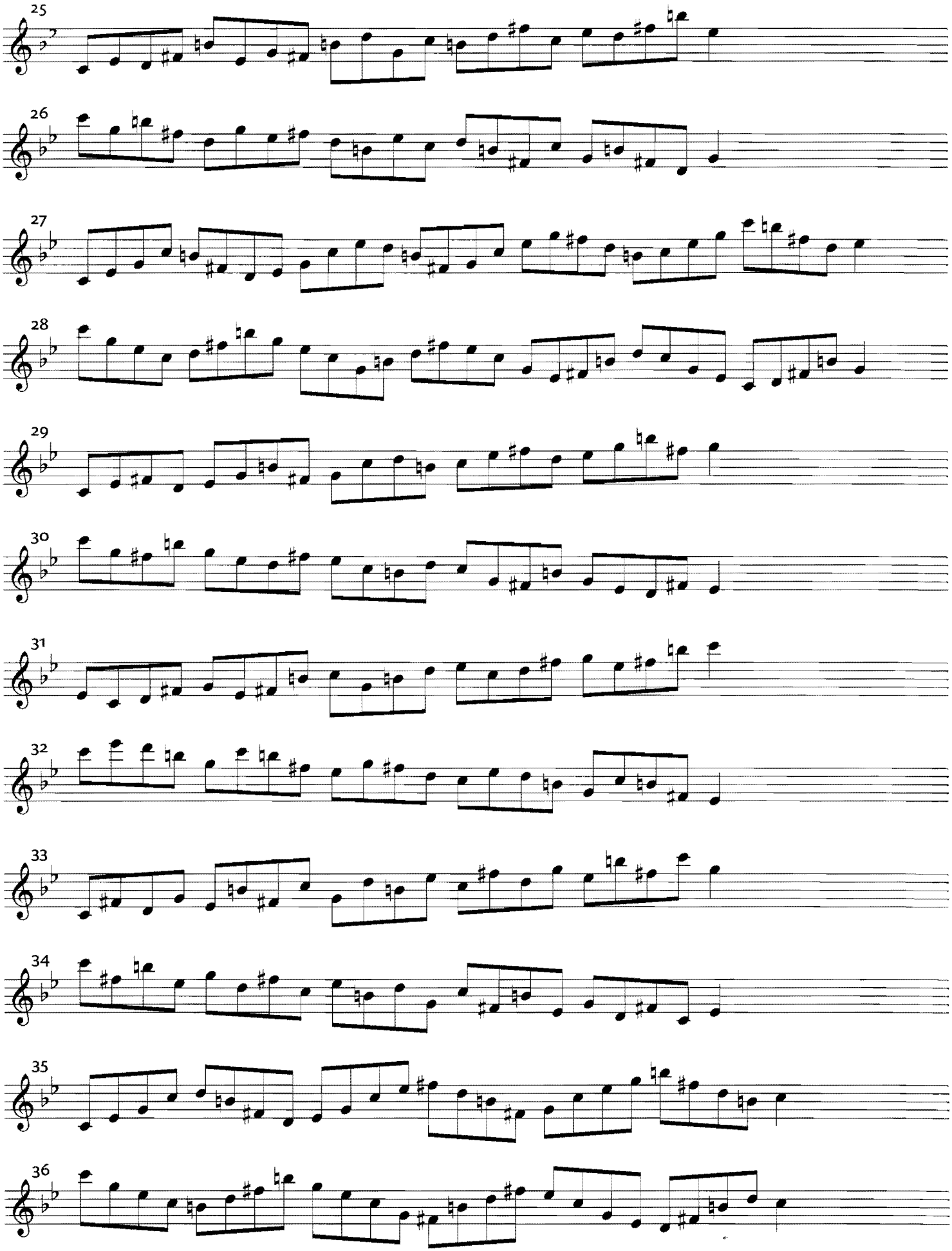
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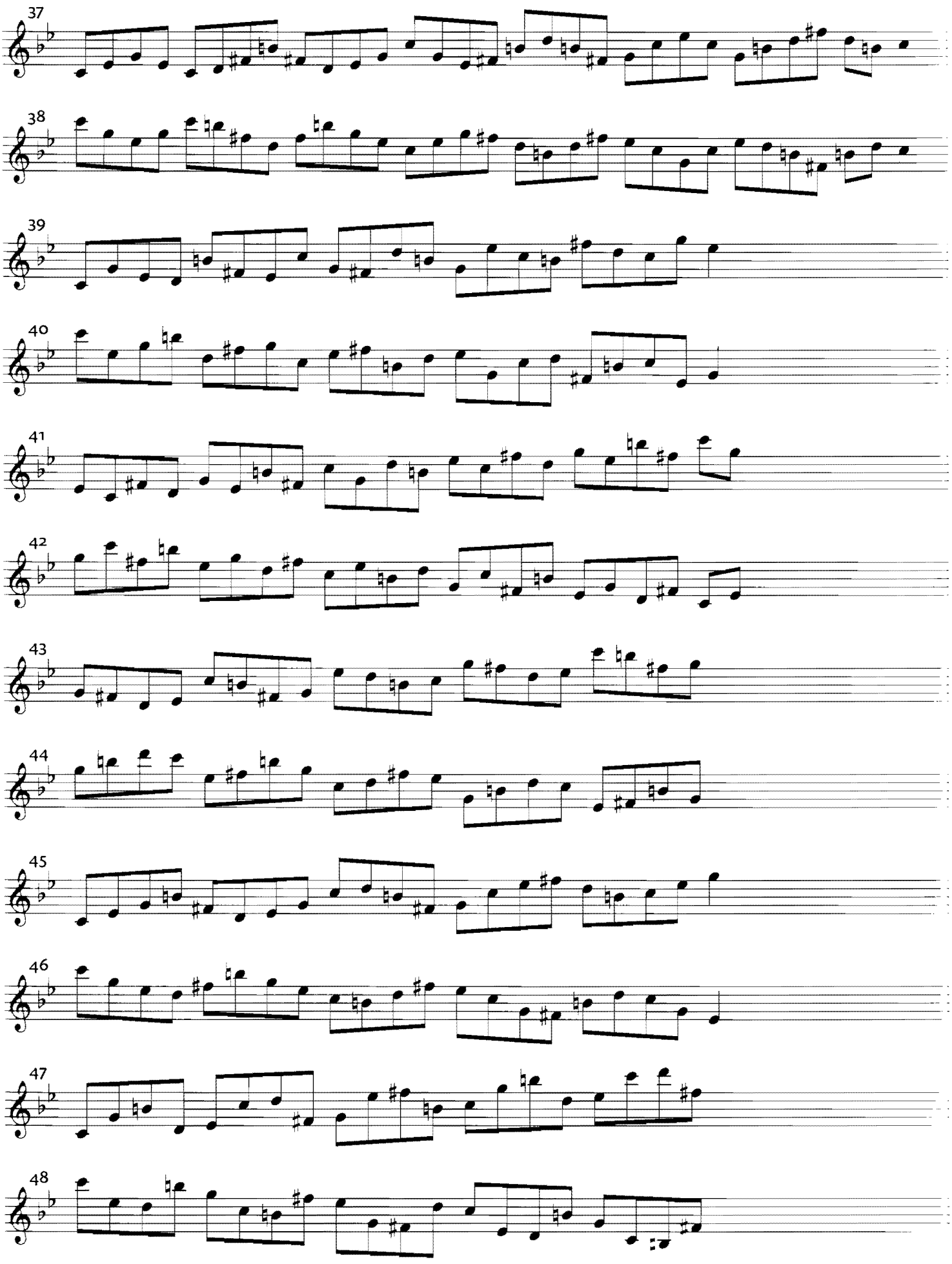
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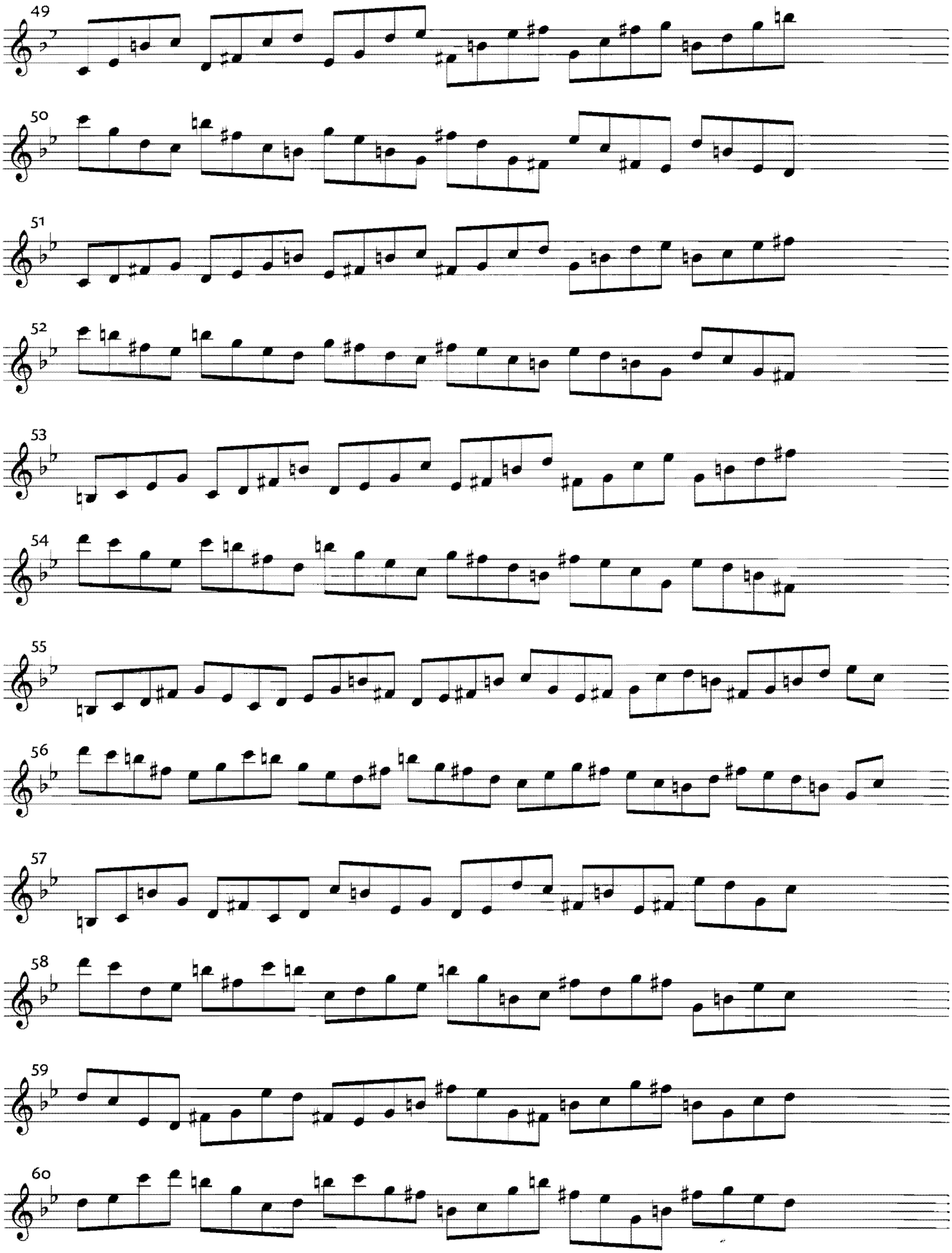
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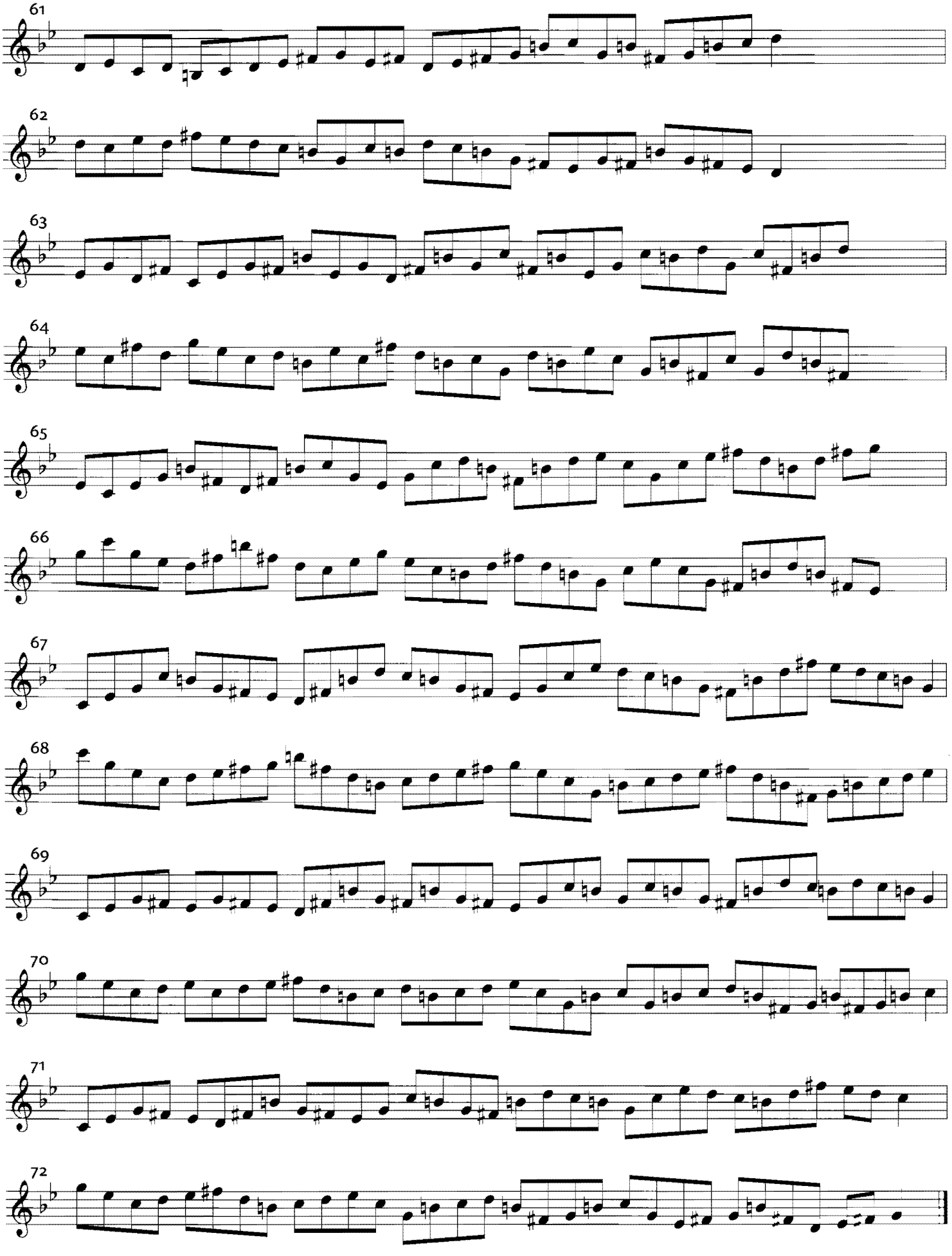
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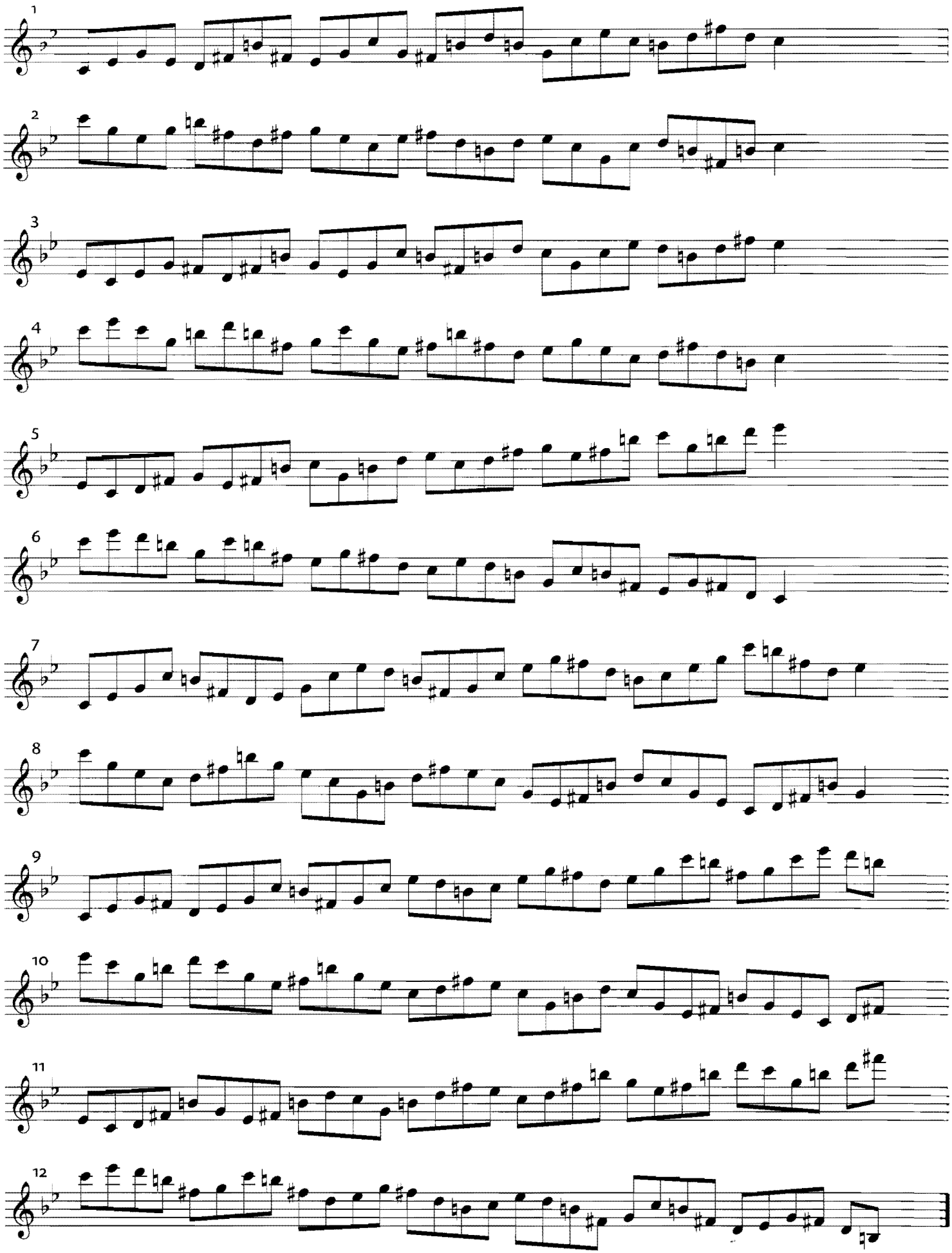
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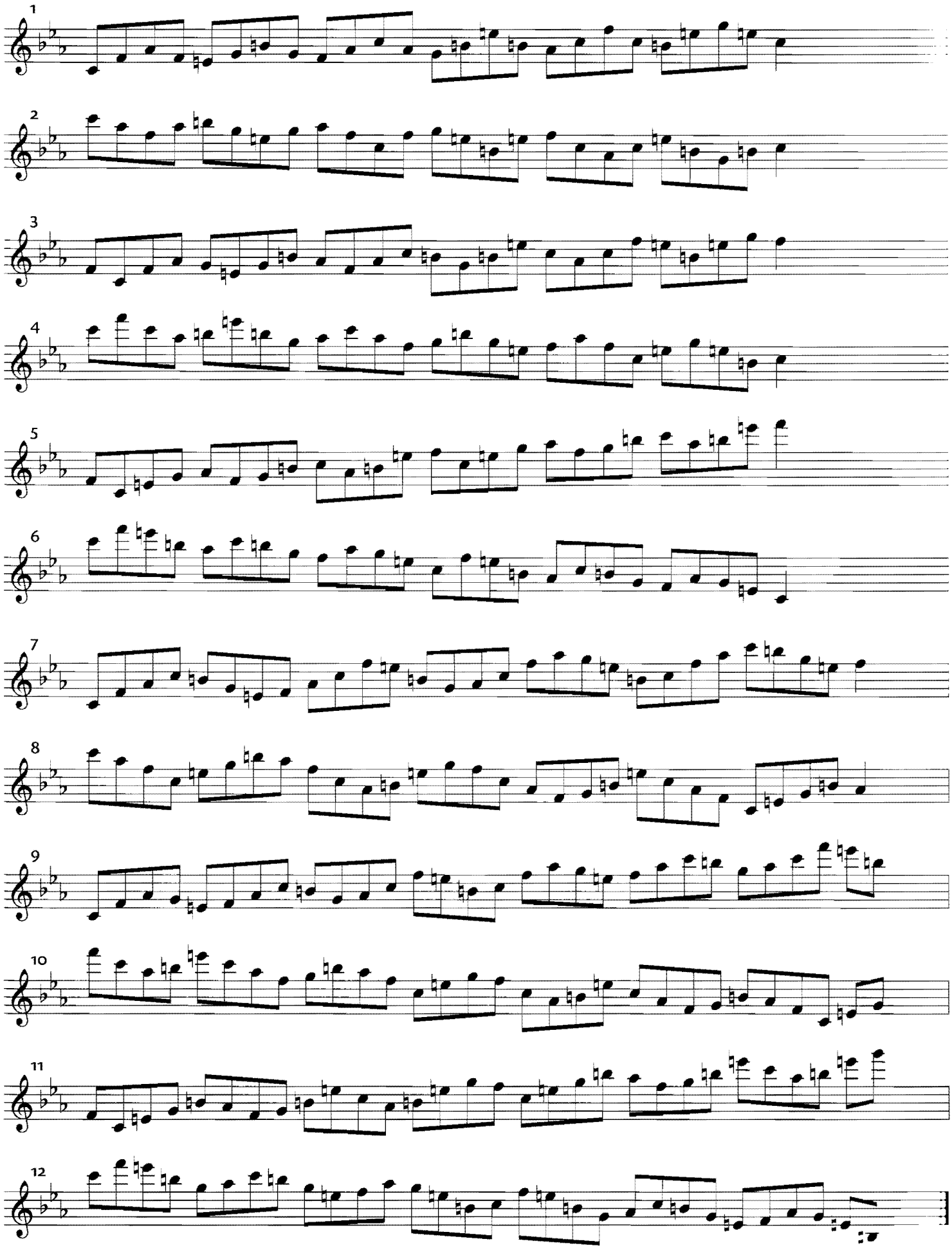
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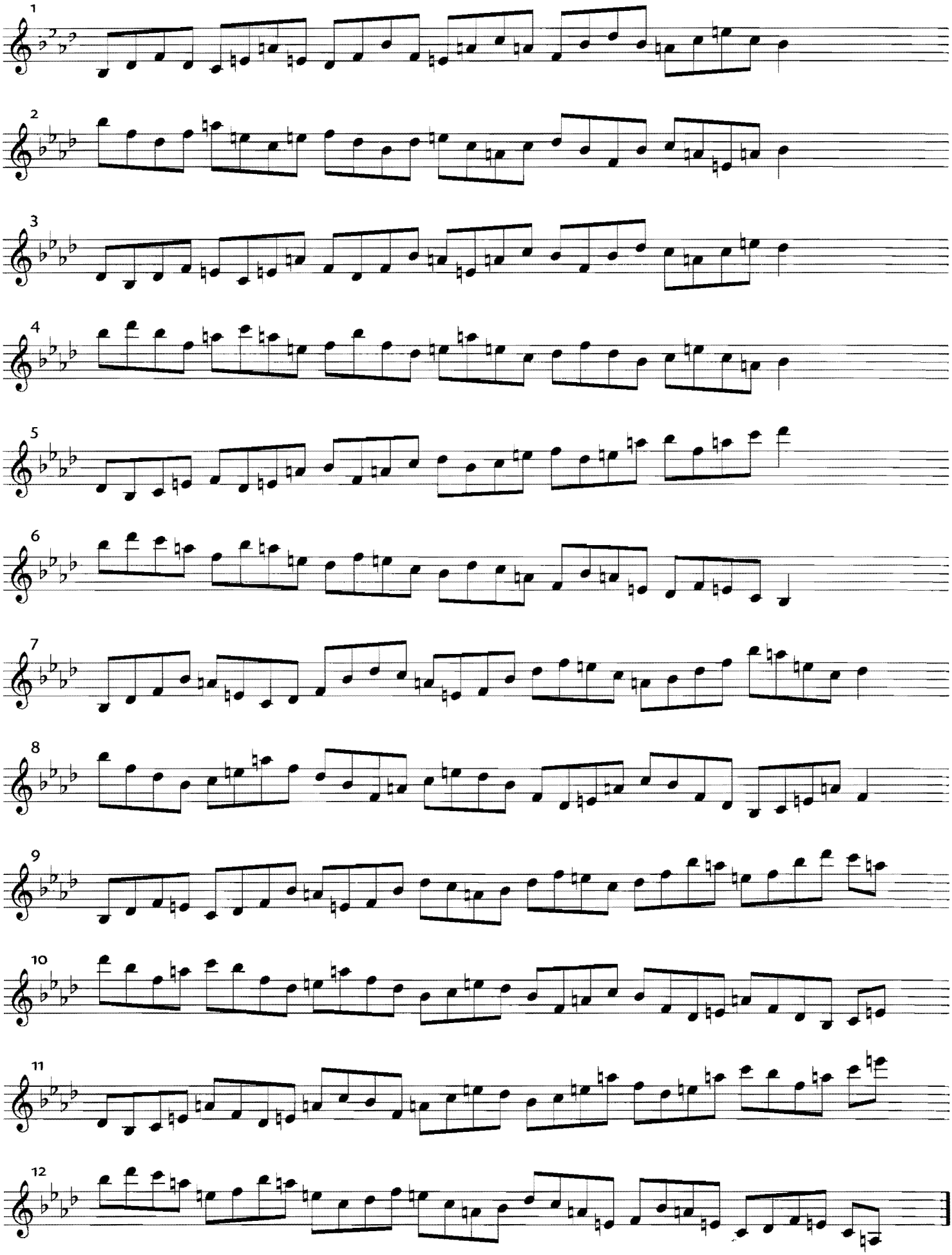
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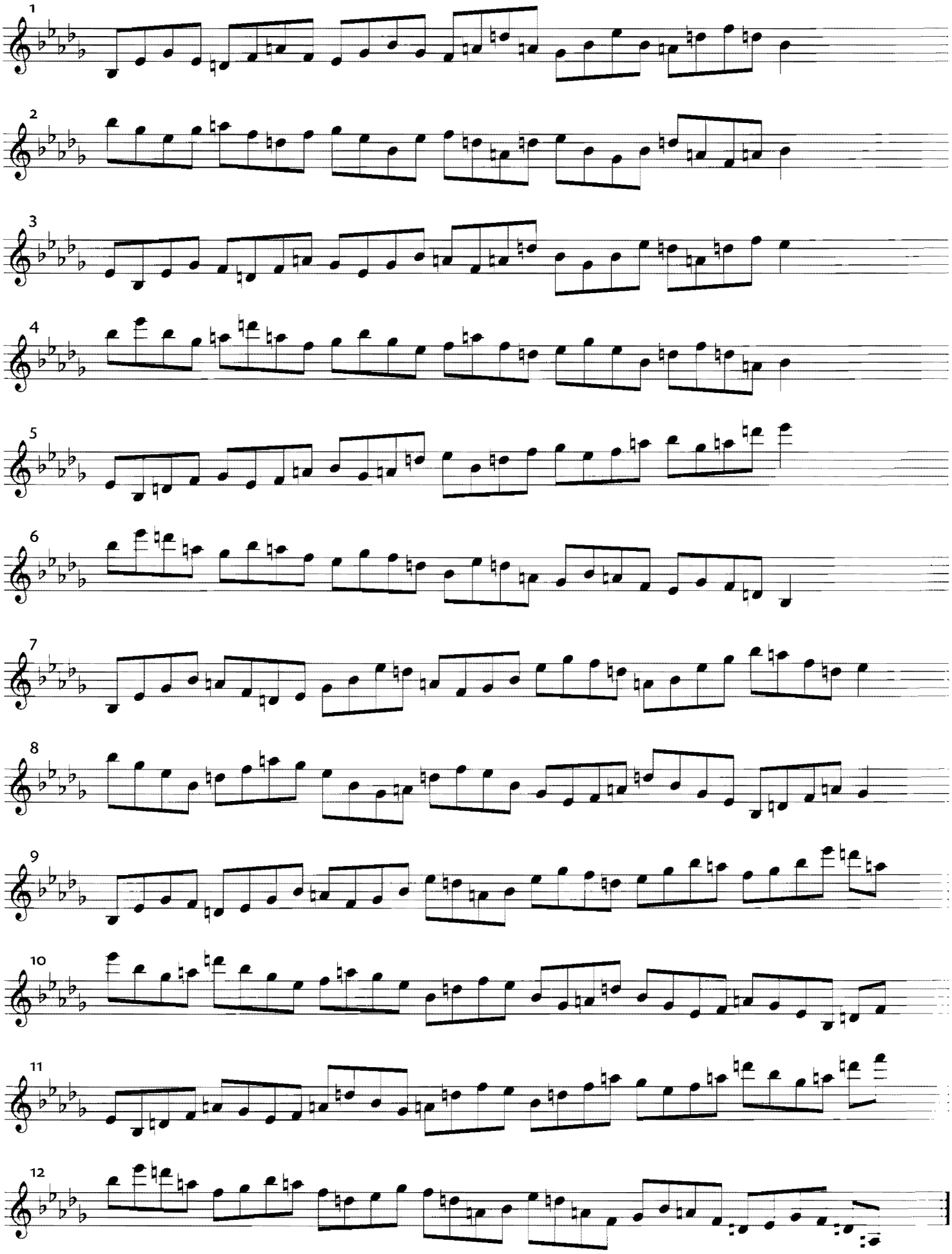
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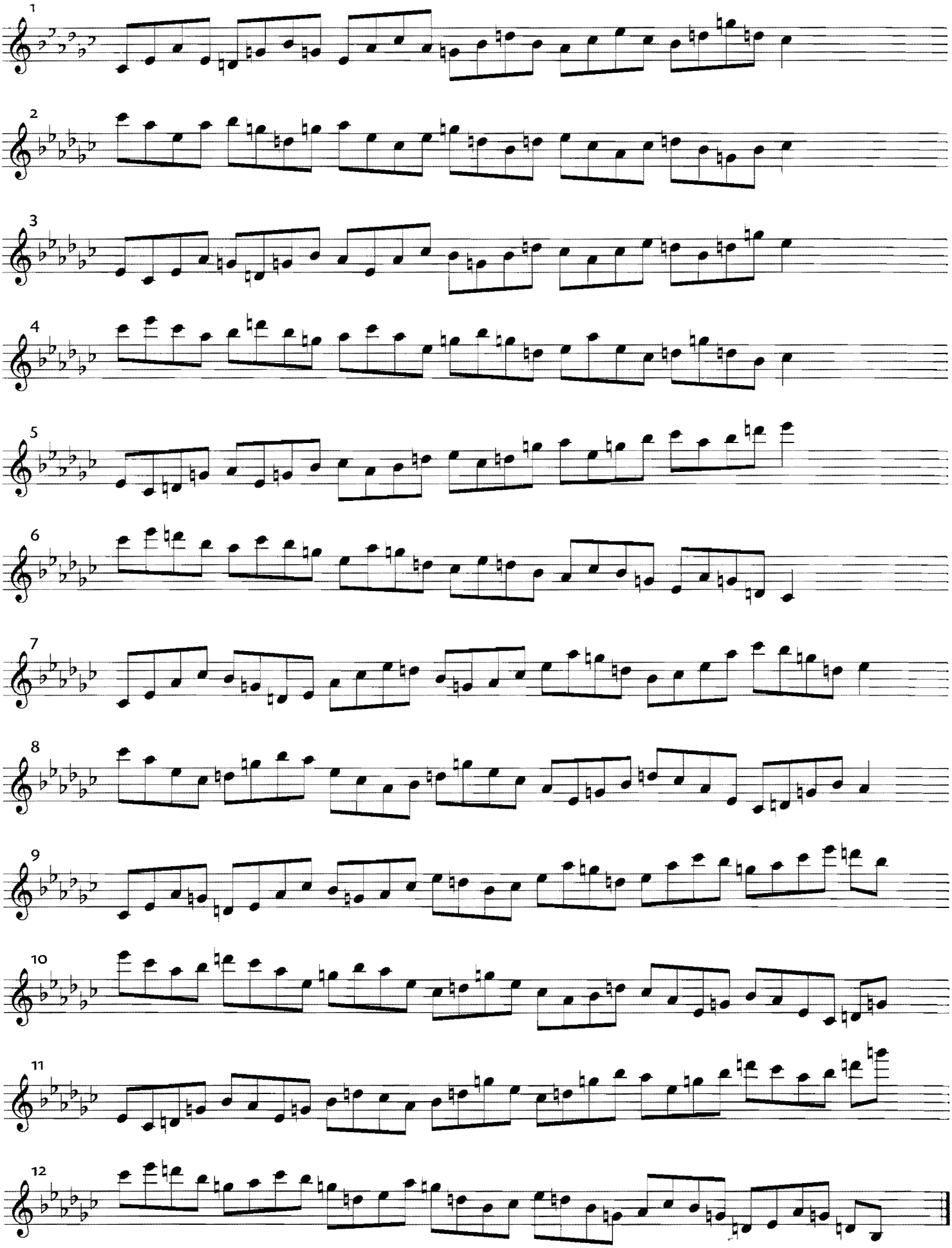
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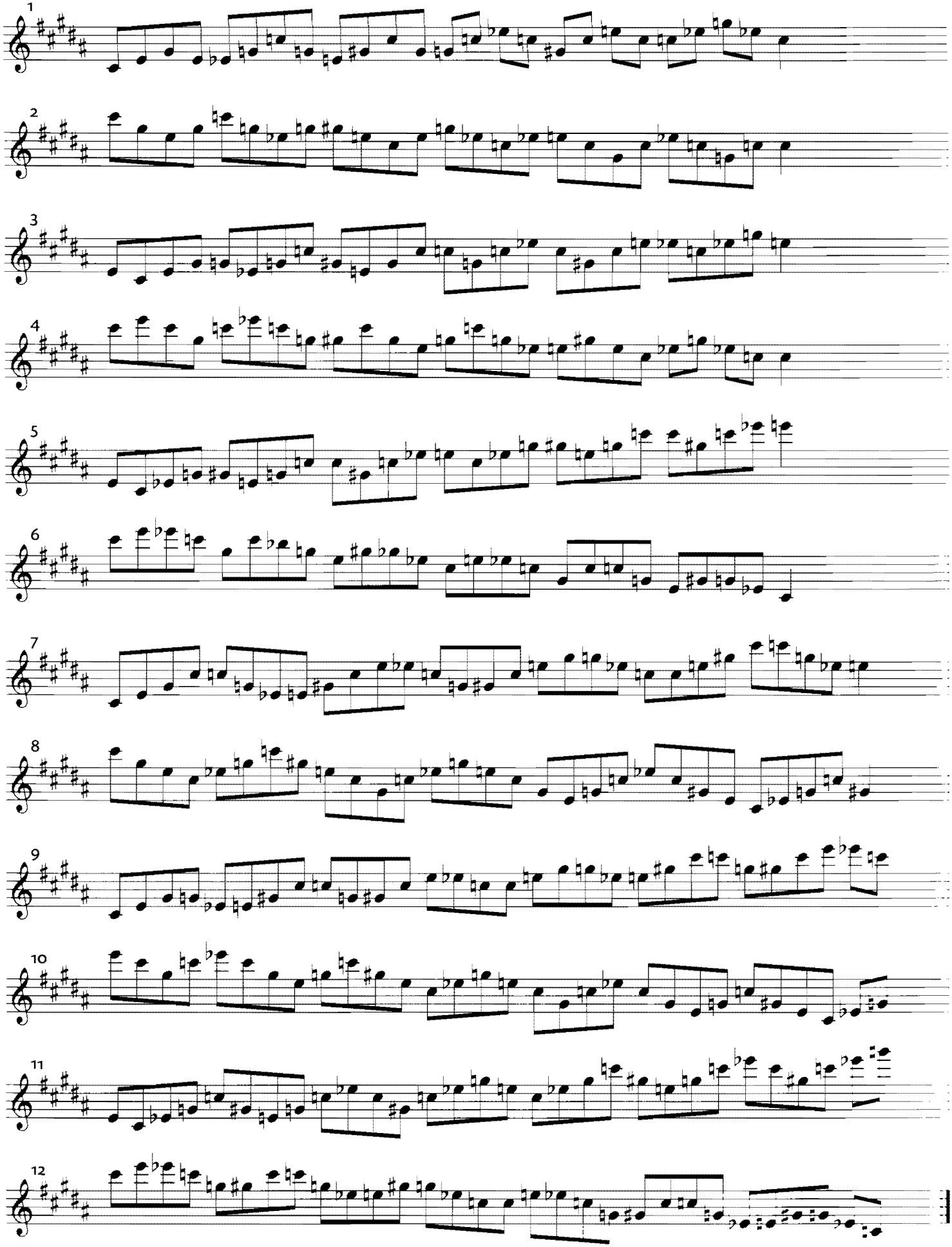
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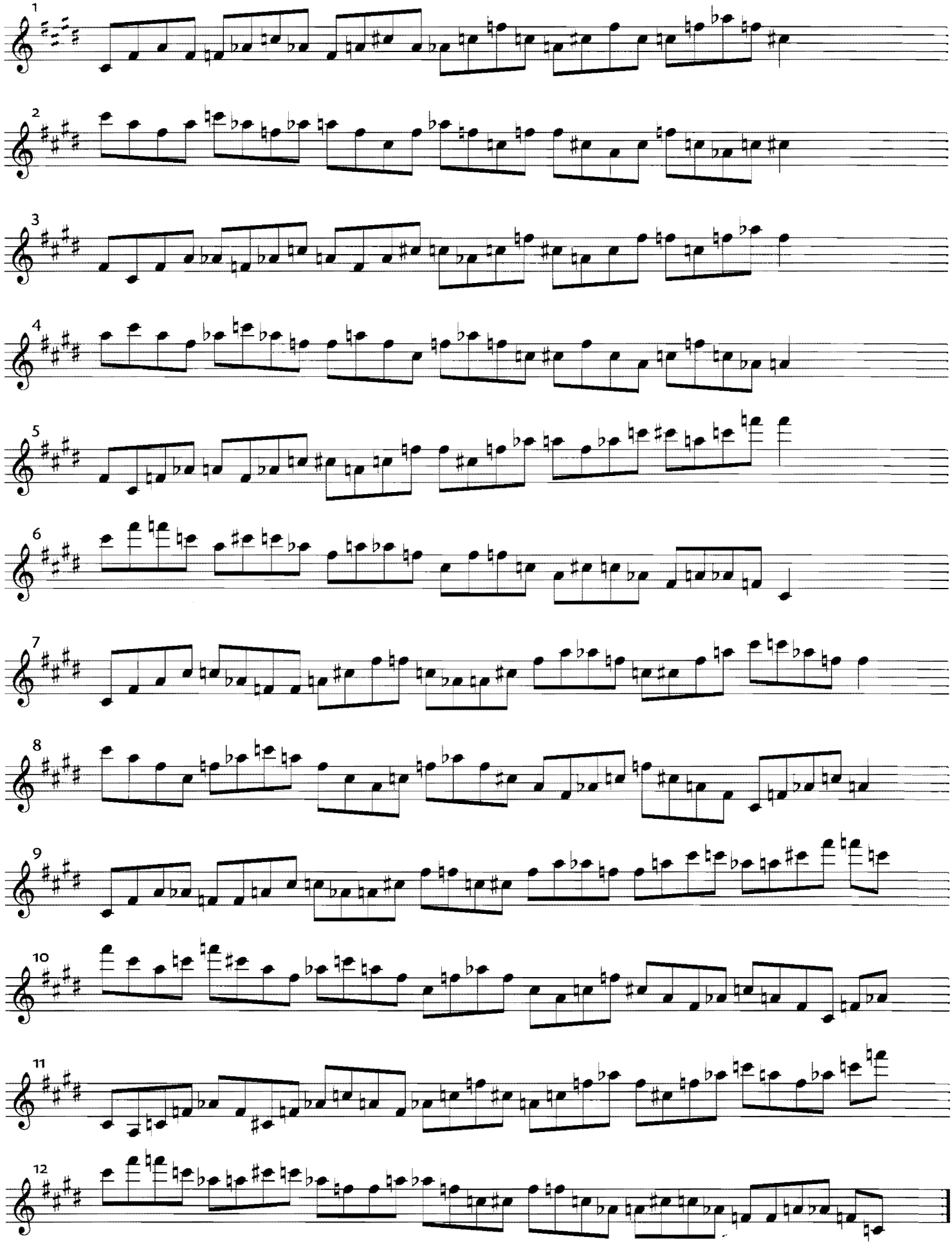

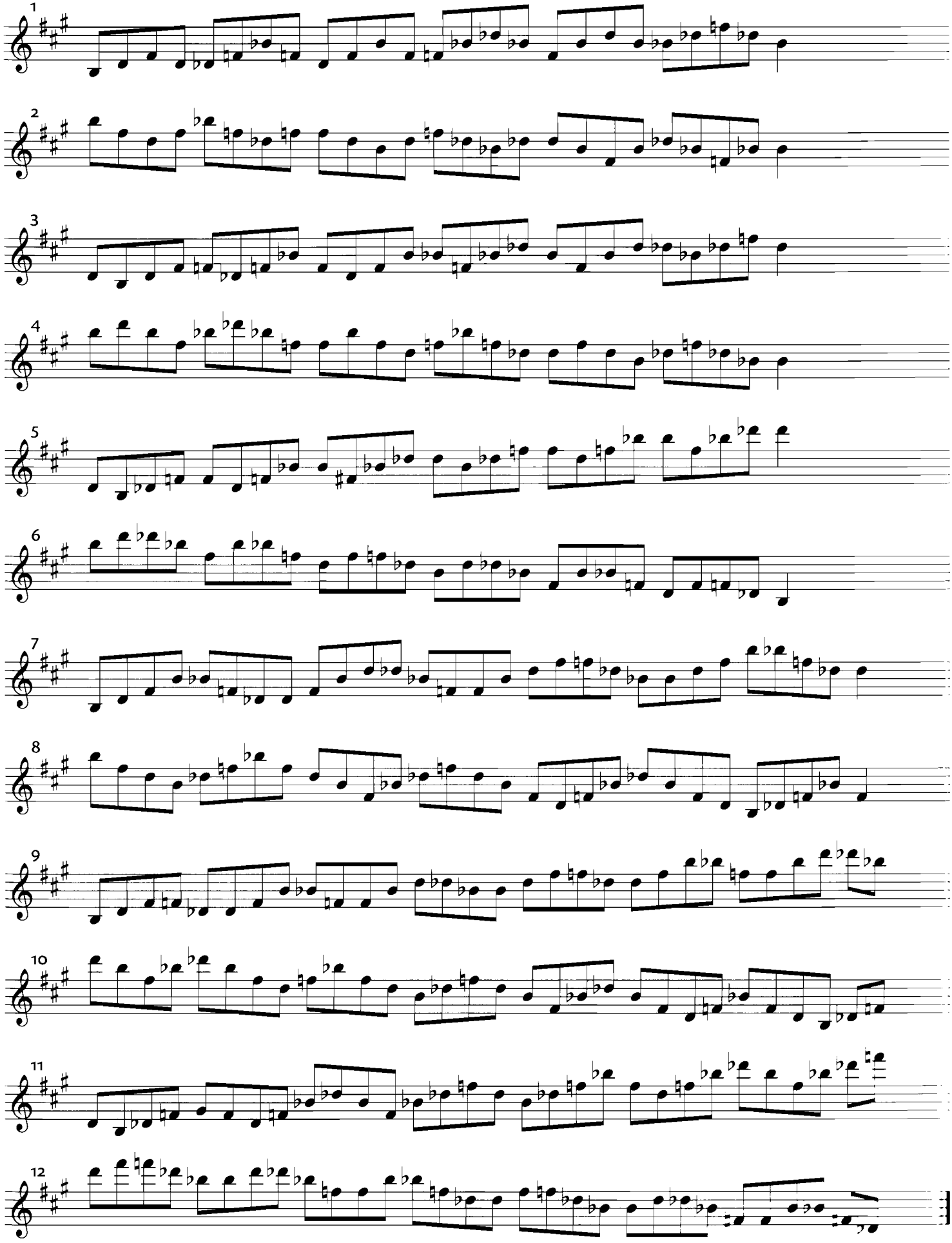

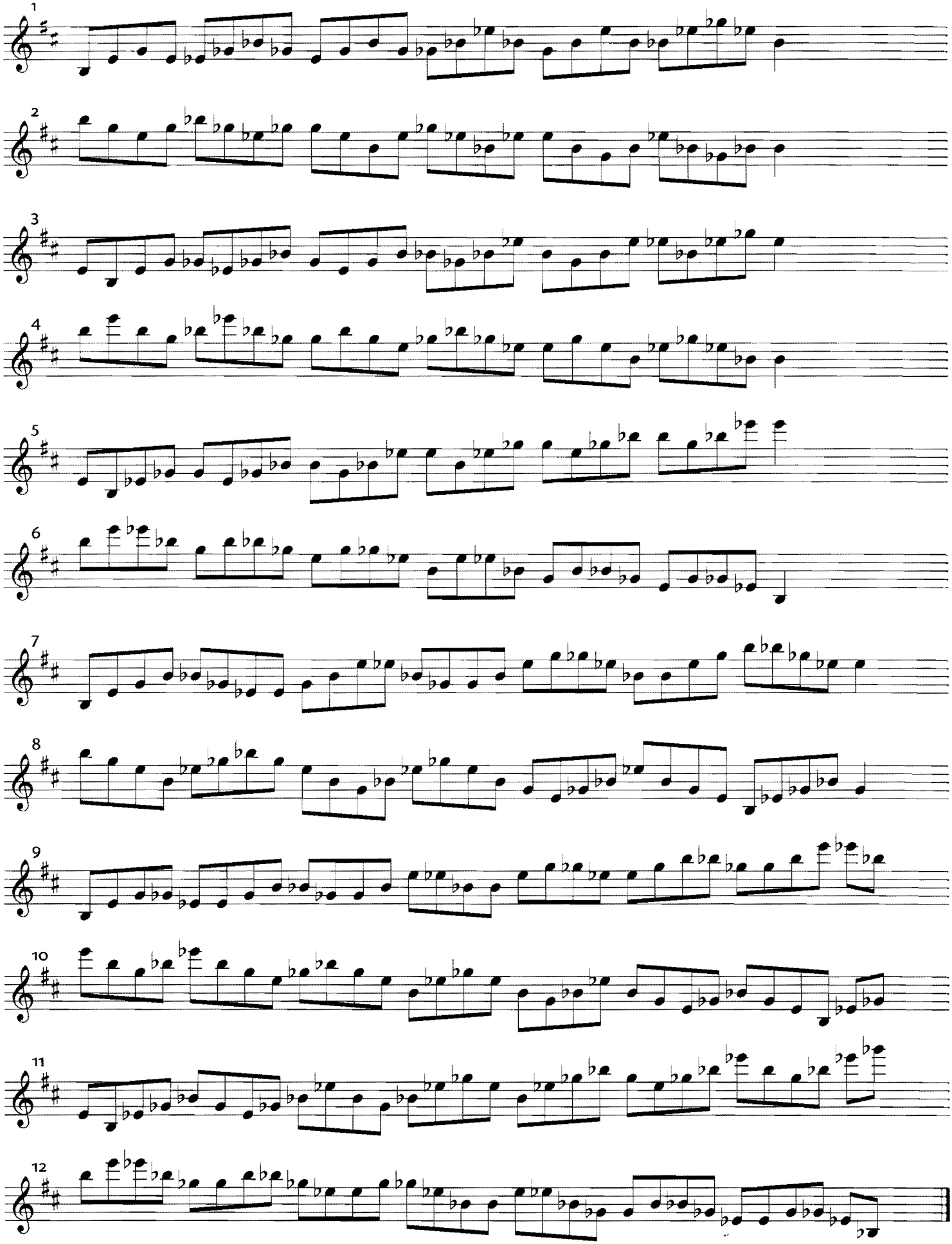
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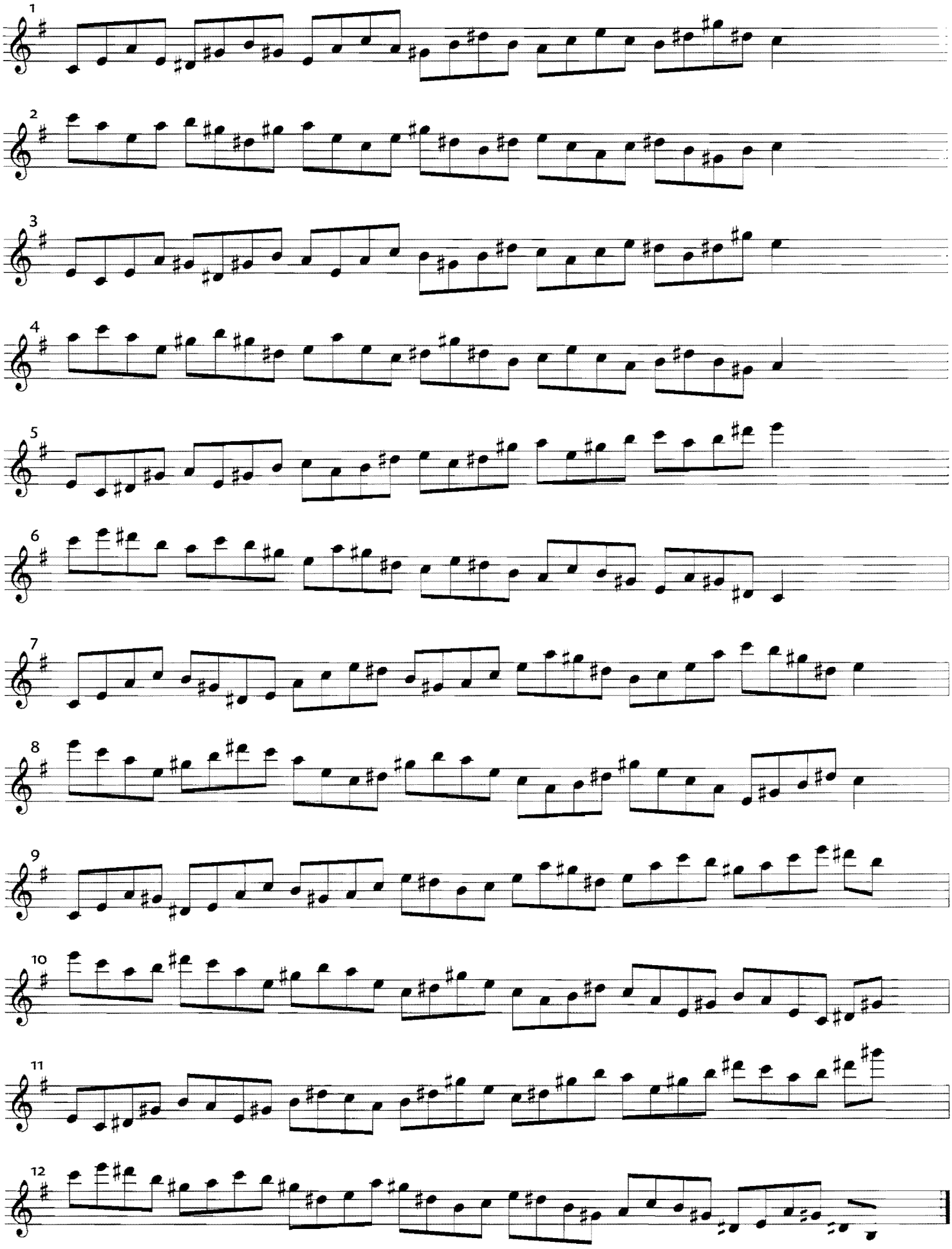

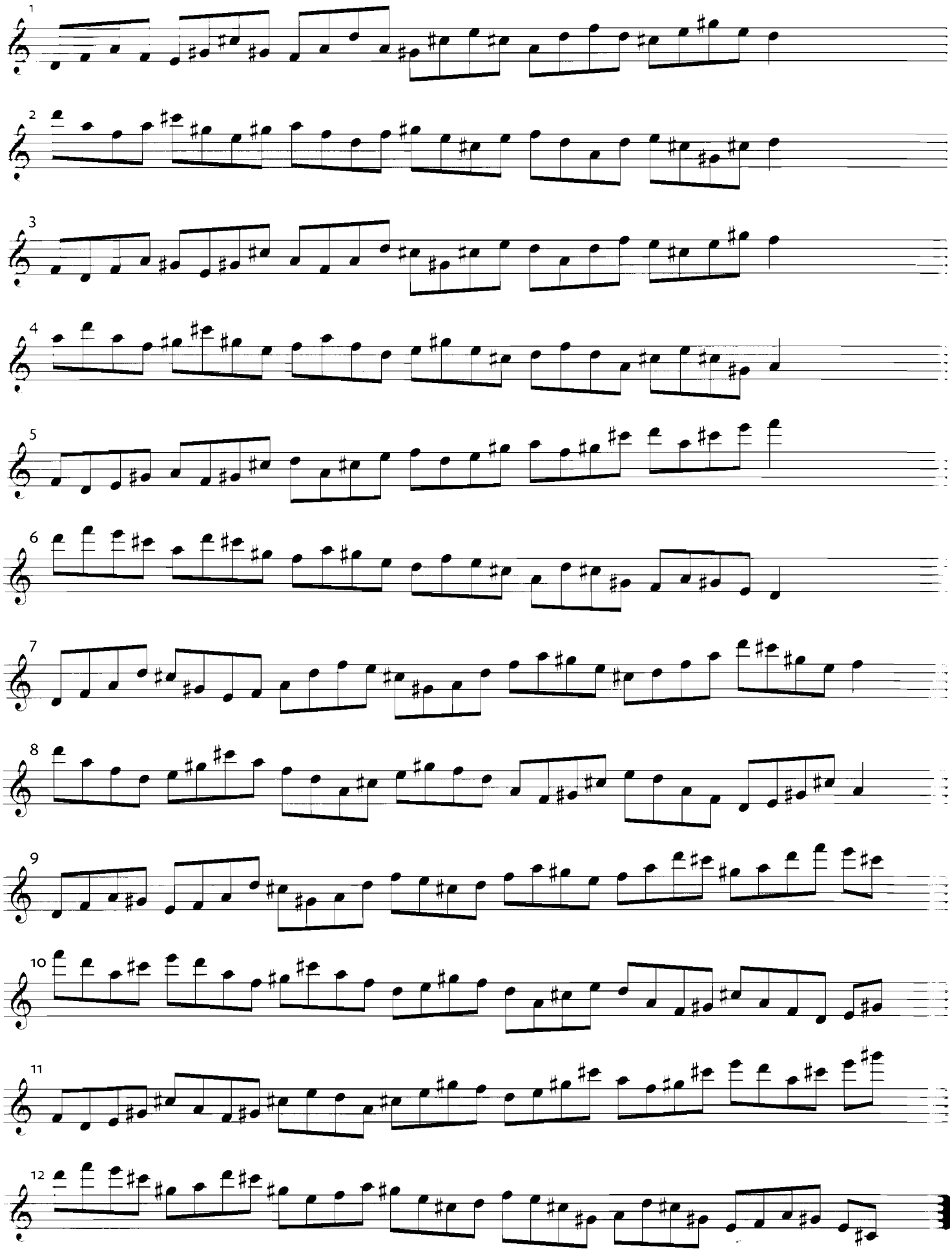
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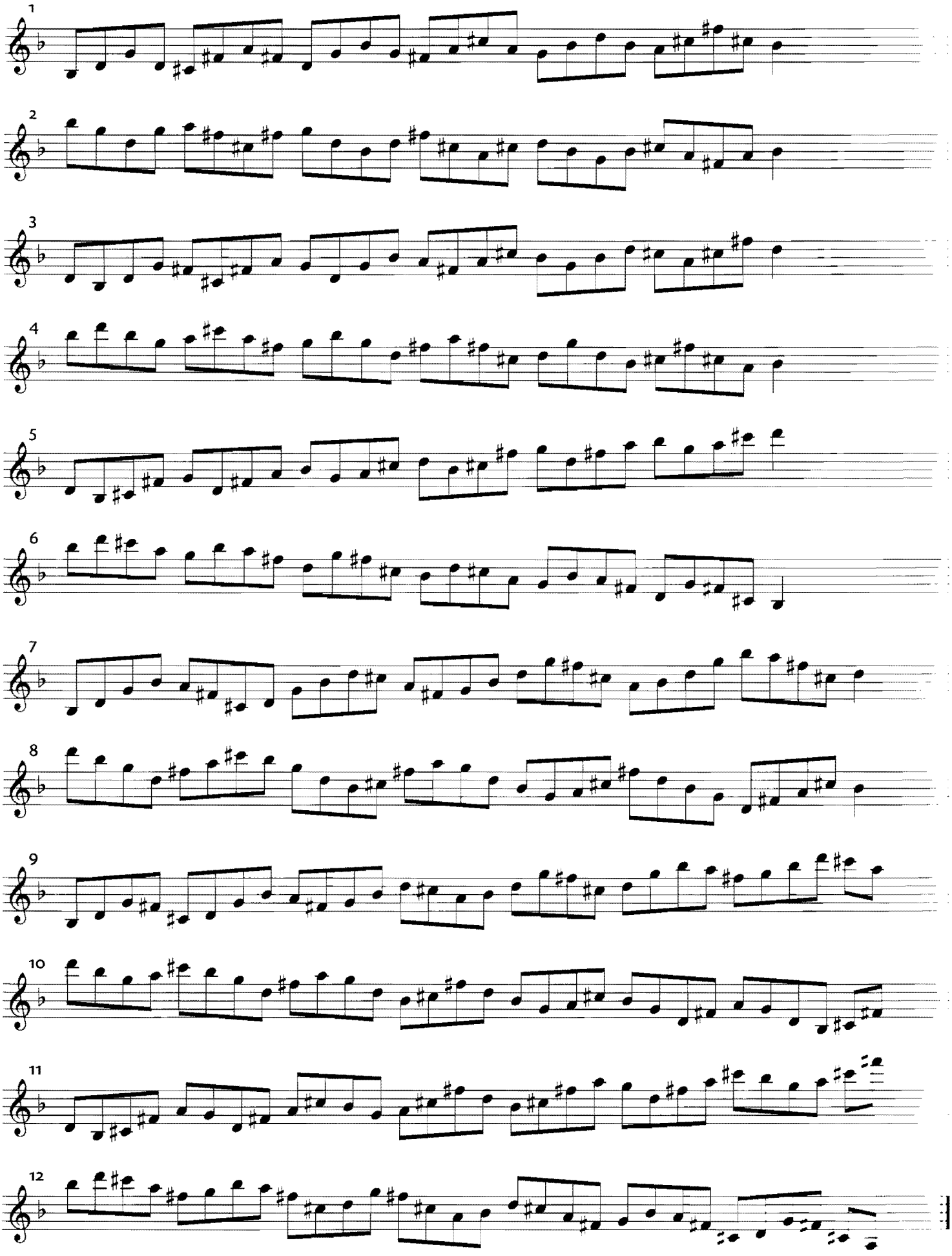
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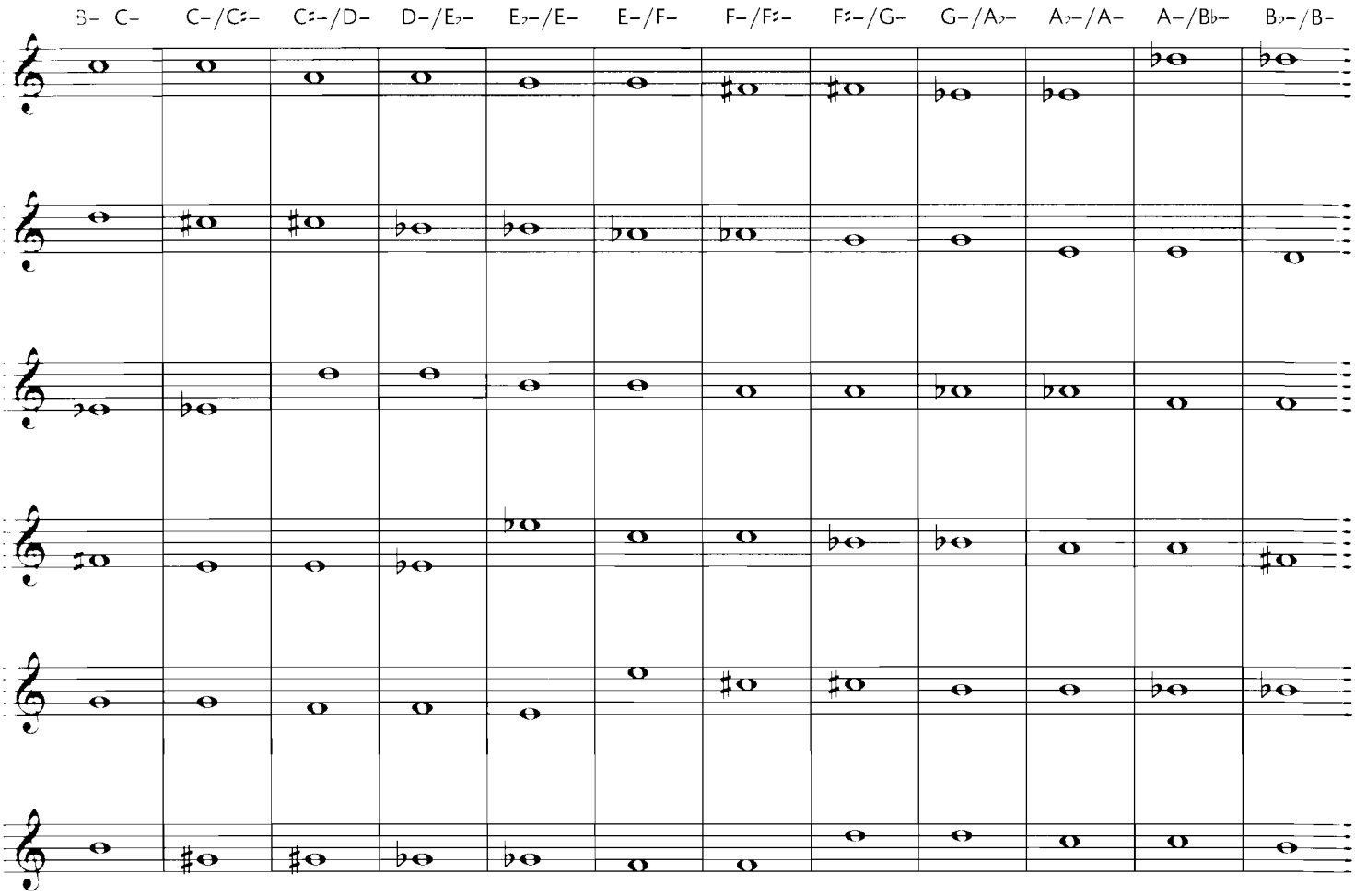
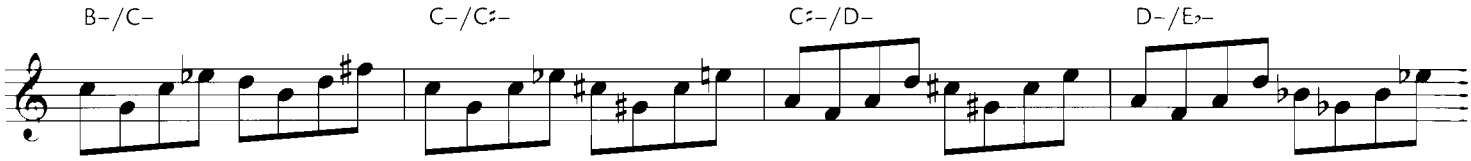
DESCENDING GRID: B–/C–

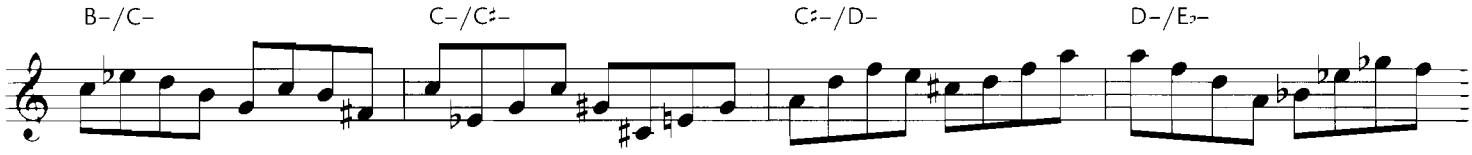
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



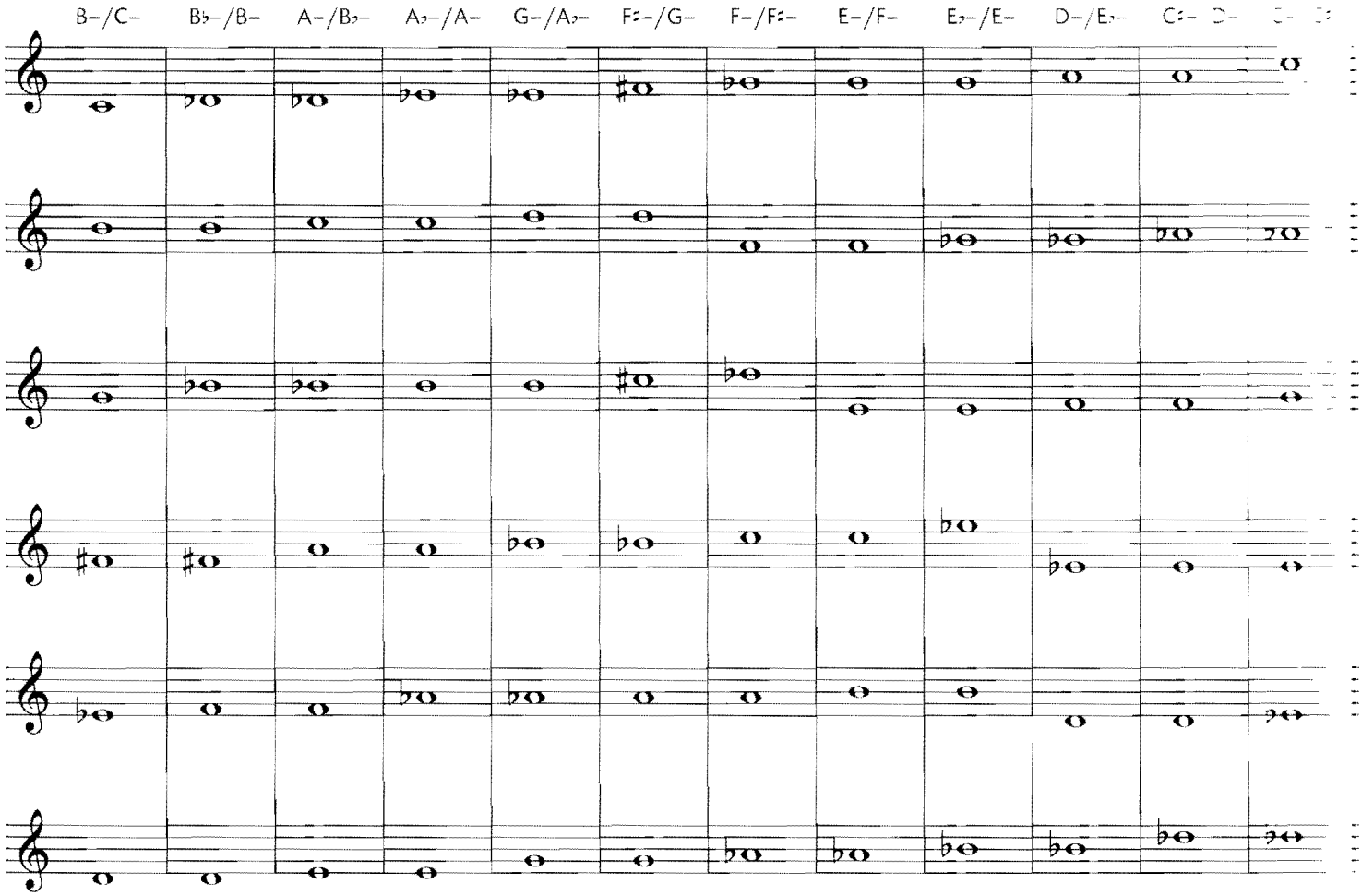
EXAMPLE using different melodic phrases from each starting note of the grid.



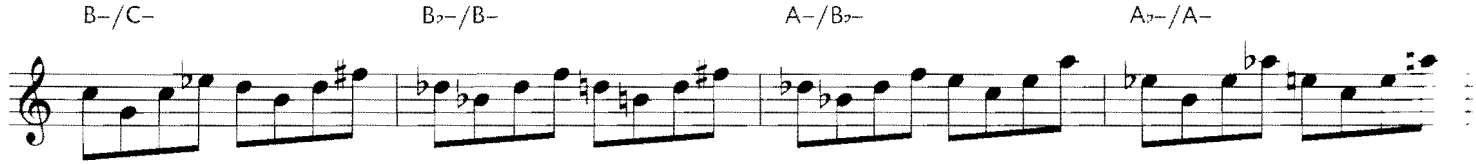
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B–/C–

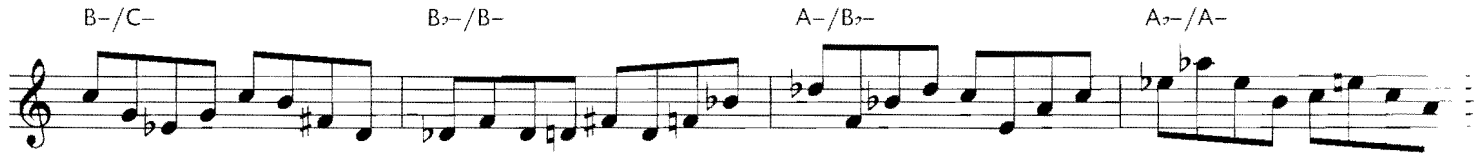
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.

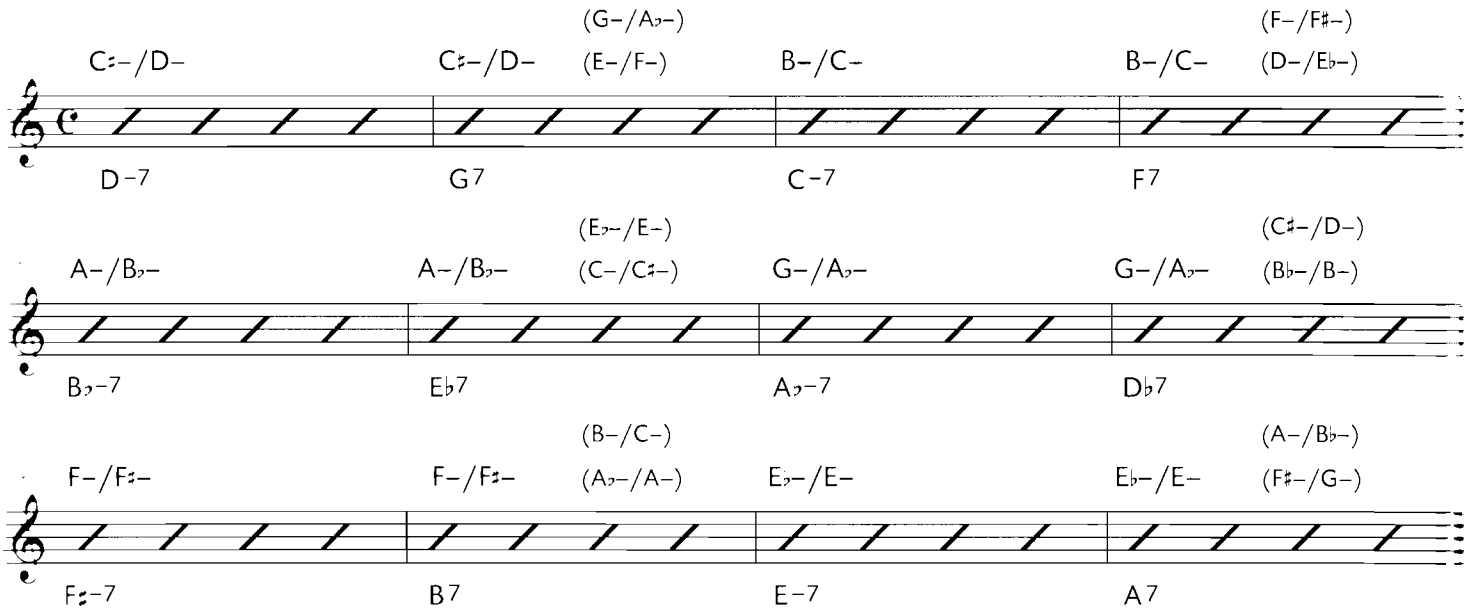


Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

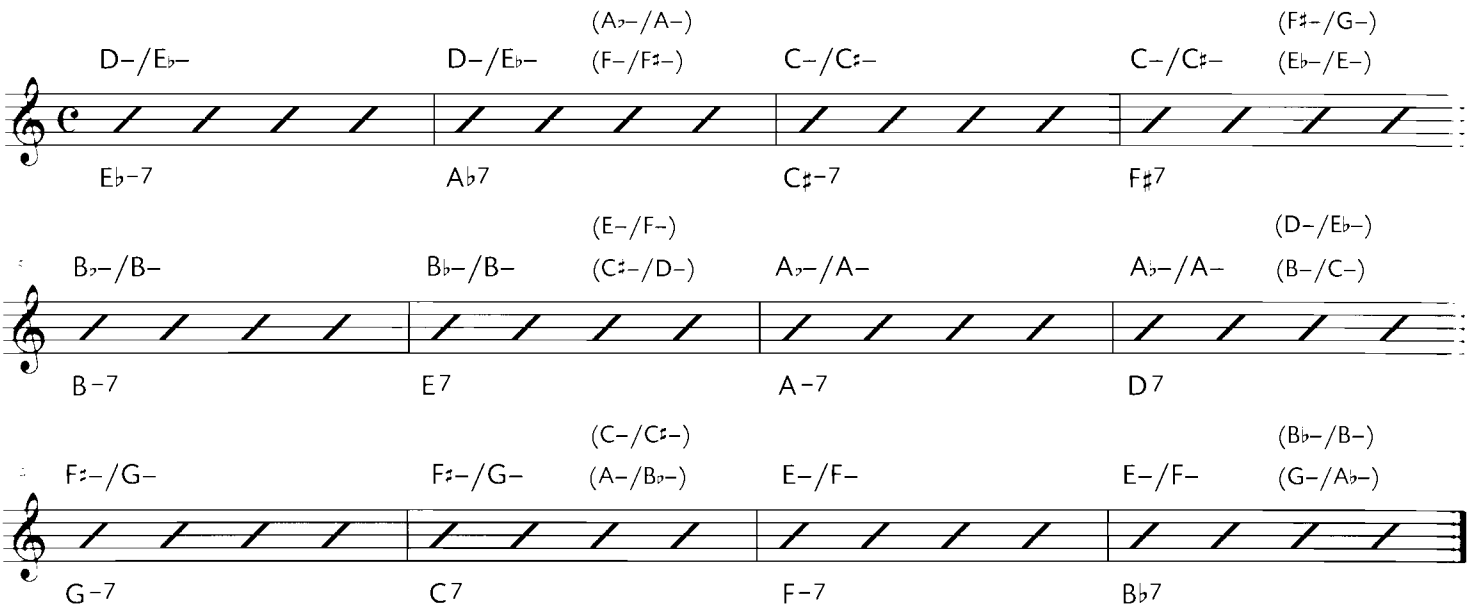
APPLICATIONS

Try using this hexatonic on tunes 6, 7, 9 and 10.

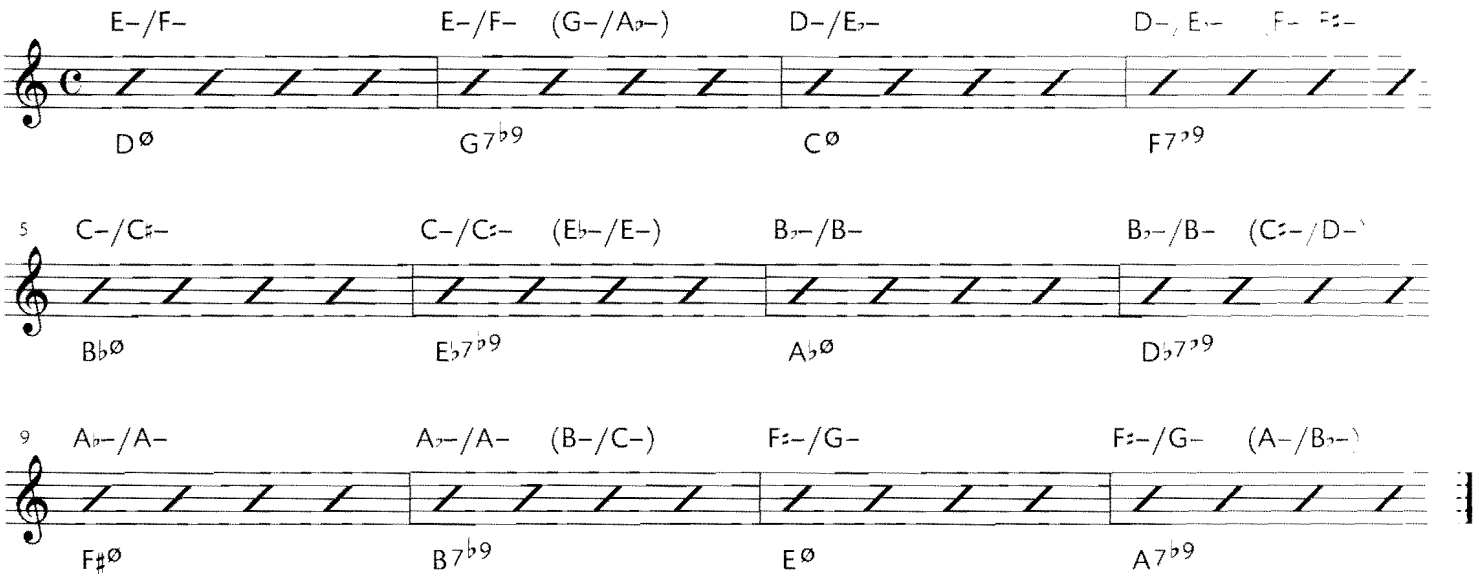
TUNE 6 (CD TRACK 11) | C



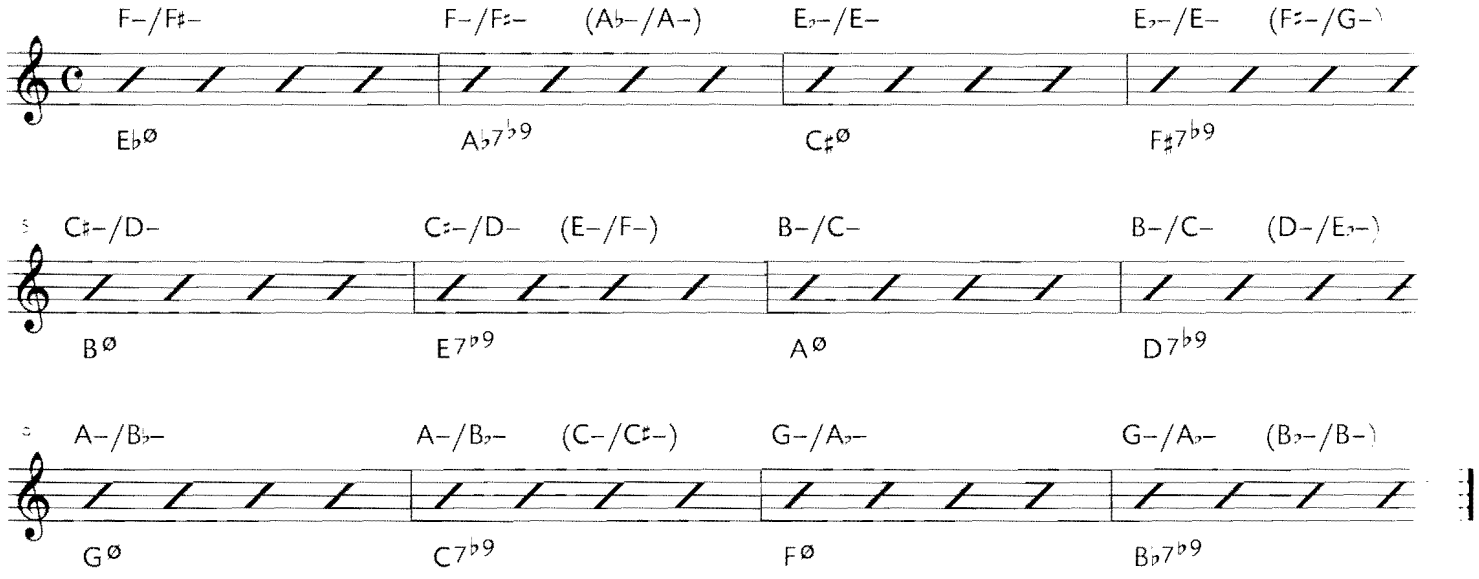
TUNE 7 (CD TRACK 12) | C



TUNE 9 (CD TRACK 14) | C

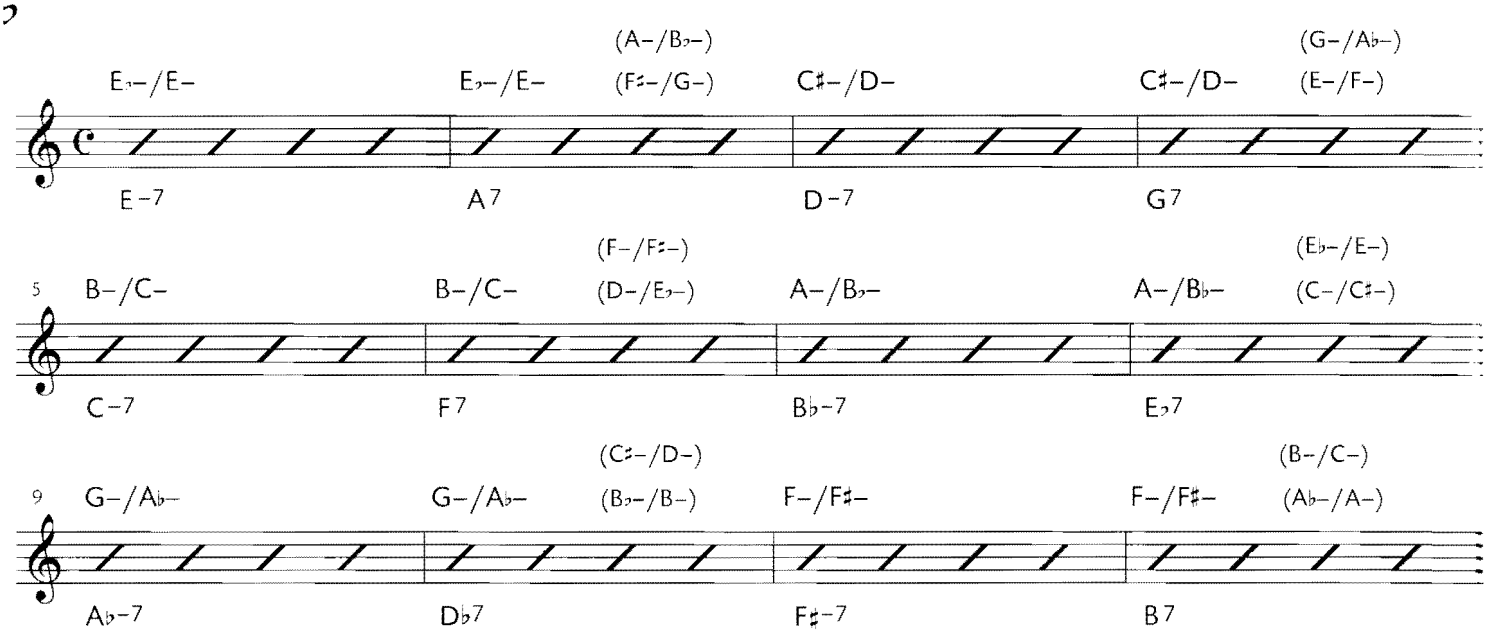


TUNE 10 (CD TRACK 15) | C

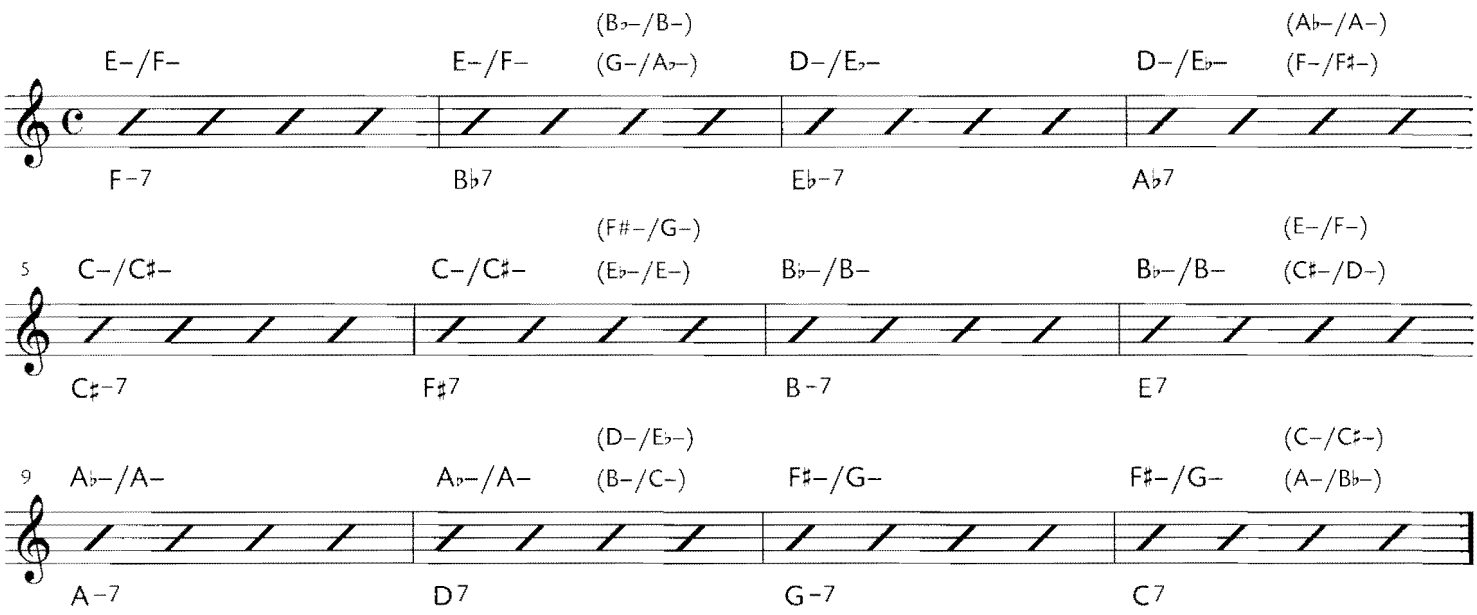


TUNE 6 (CD TRACK 11) | B♭

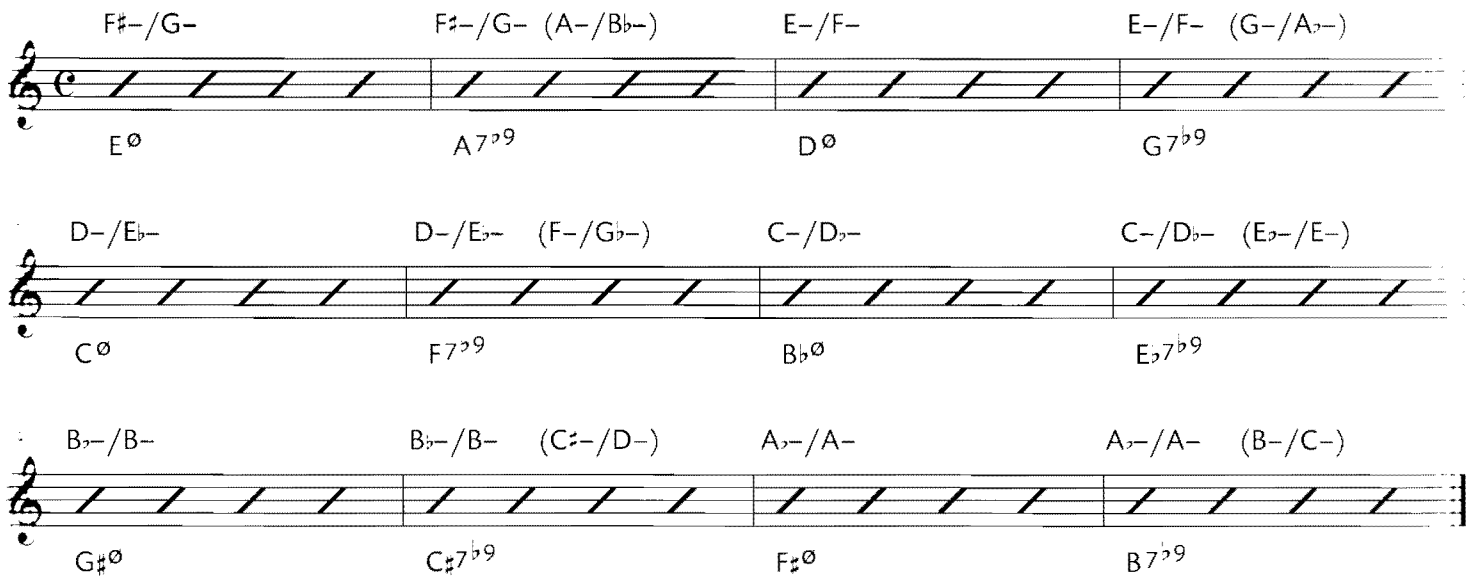
B♭



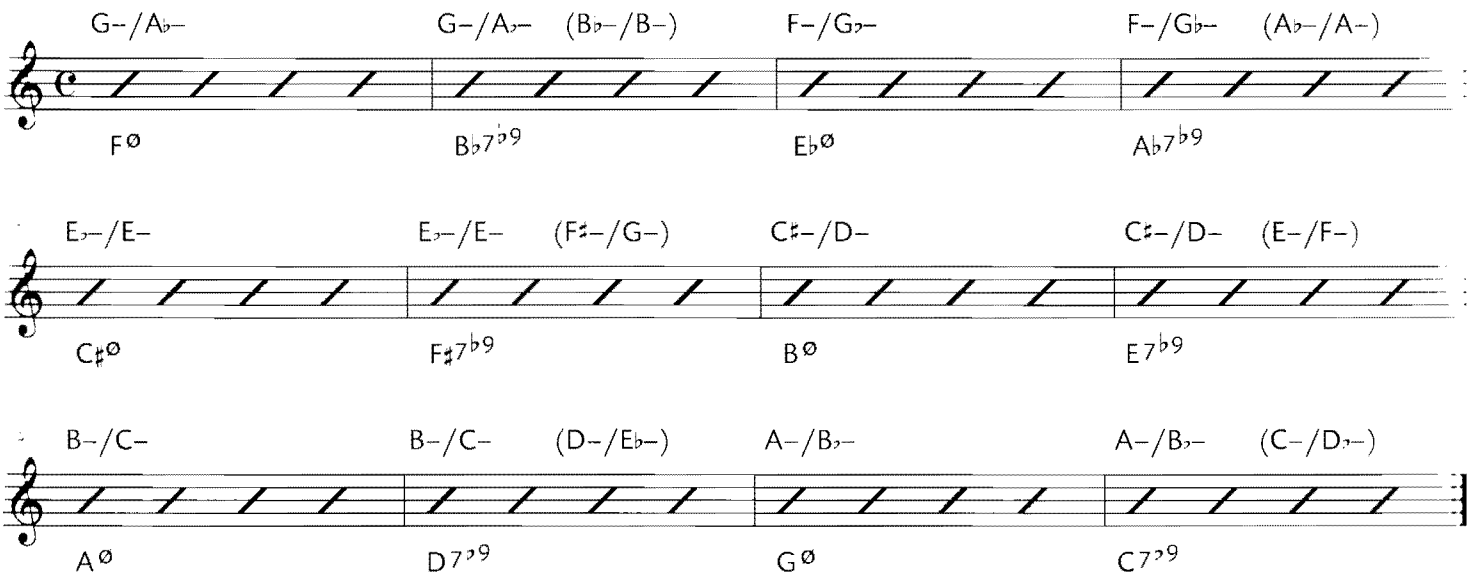
TUNE 7 (CD TRACK 12) | B♭



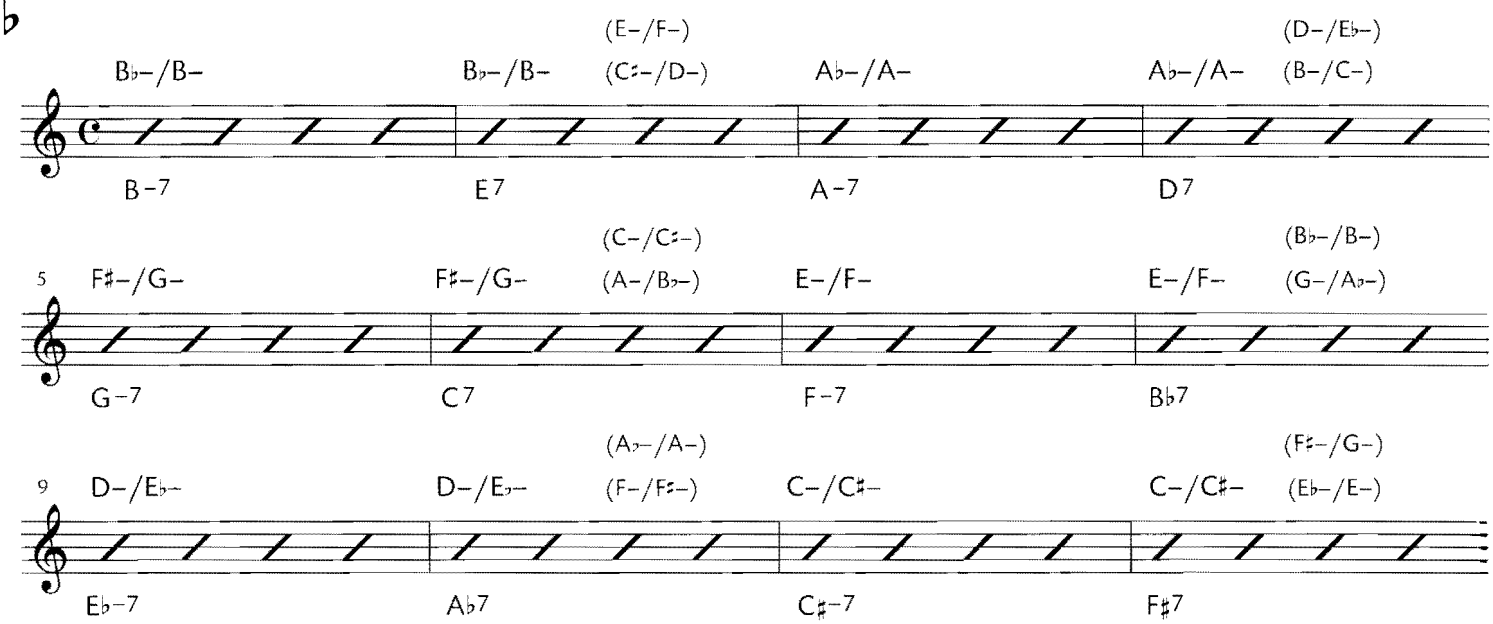
TUNE 9 (CD TRACK 14) | B♭



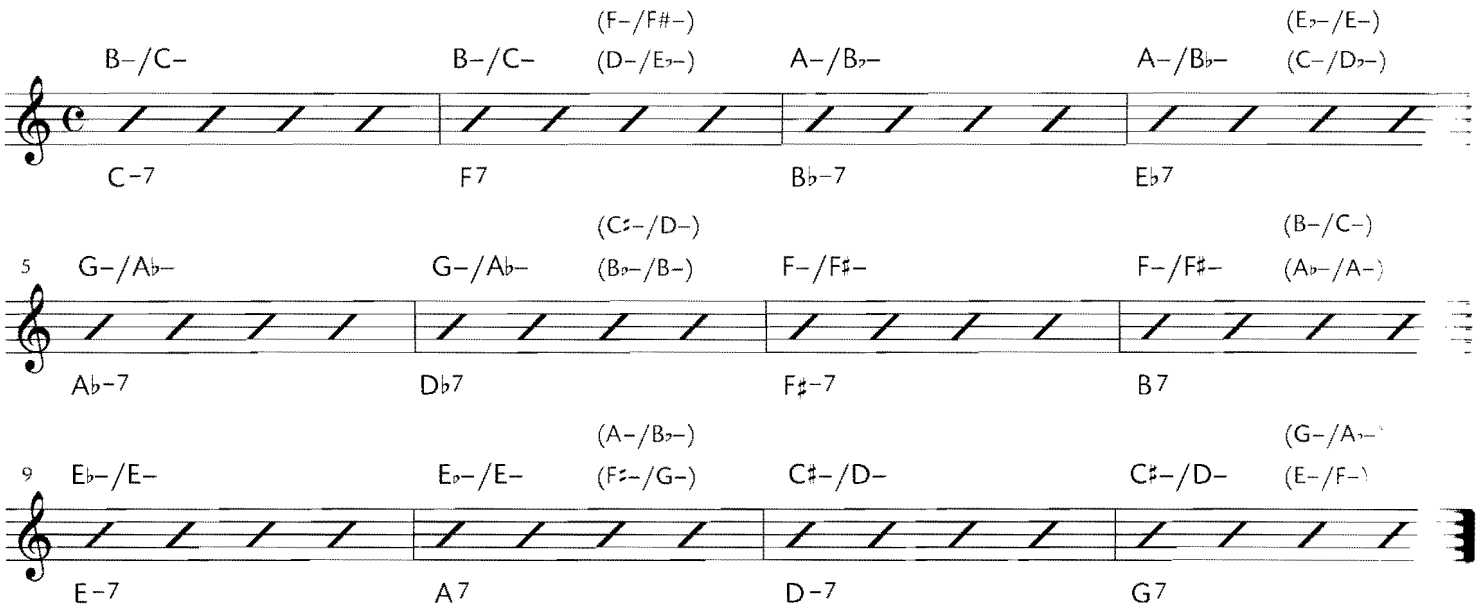
TUNE 10 (CD TRACK 15) | B♭



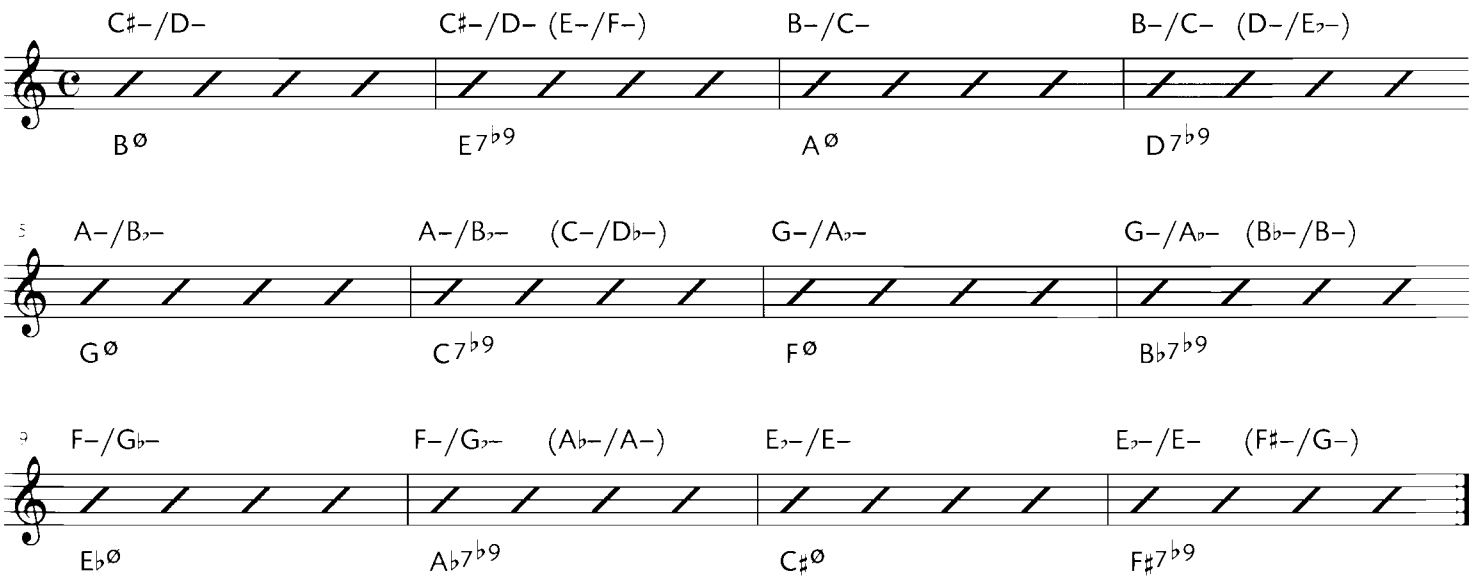
TUNE 6 (CD TRACK 11) | E♭



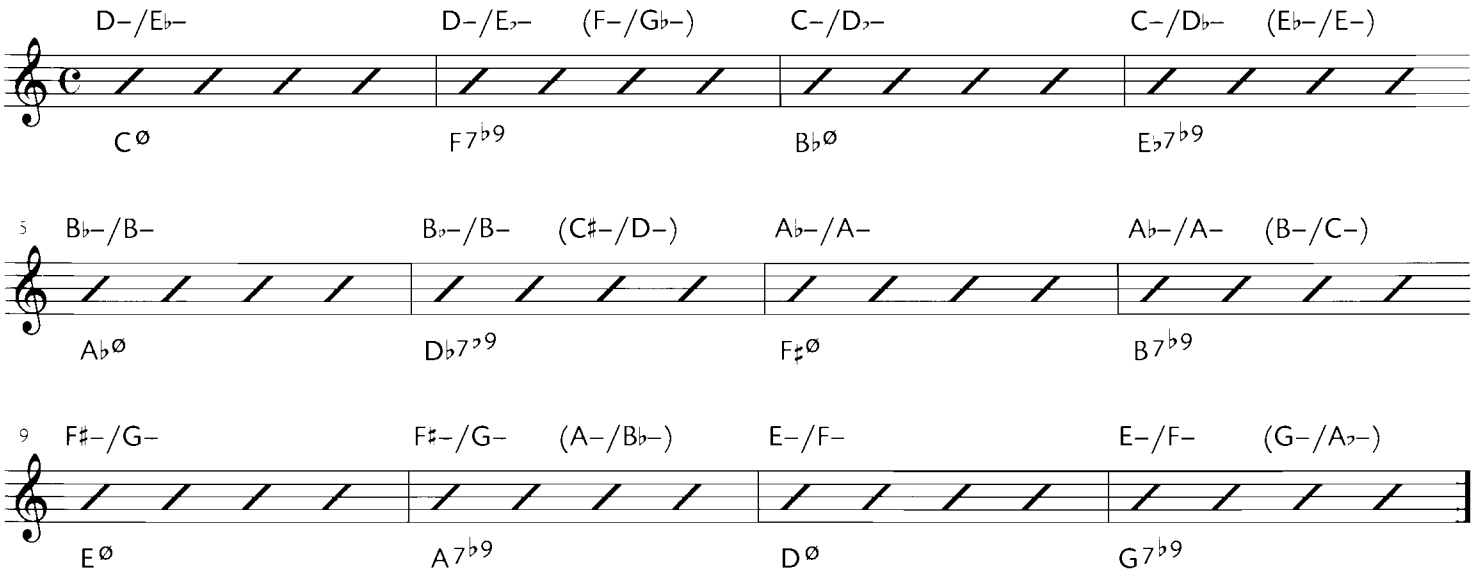
TUNE 7 (CD TRACK 12) | E♭



TUNE 9 (CD TRACK 14) | E♭



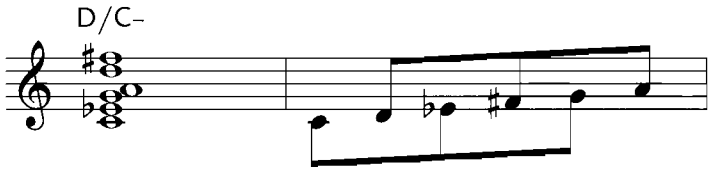
TUNE 10 (CD TRACK 15) | E♭



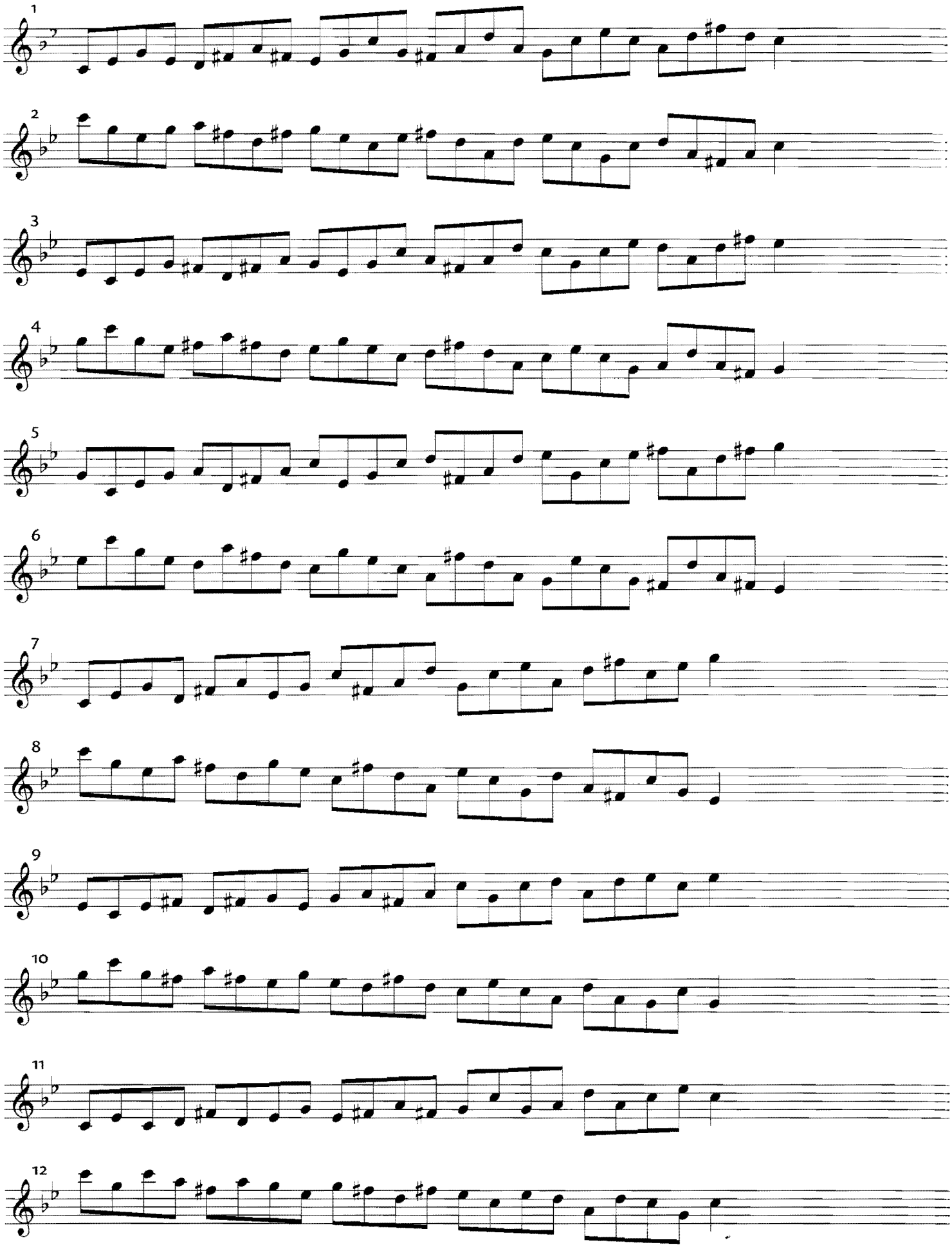
CHAPTER 9

The next hexatonic is a major triad over a minor triad a whole step apart.

EXAMPLE: D/C–



This hexatonic fits over all of the same chords, that work for B–/C–. It can be played over C–7, A–7, A∅, F♯∅, F7, A♭7, B7, D7 and E♭Δ7. See also Chapter 8.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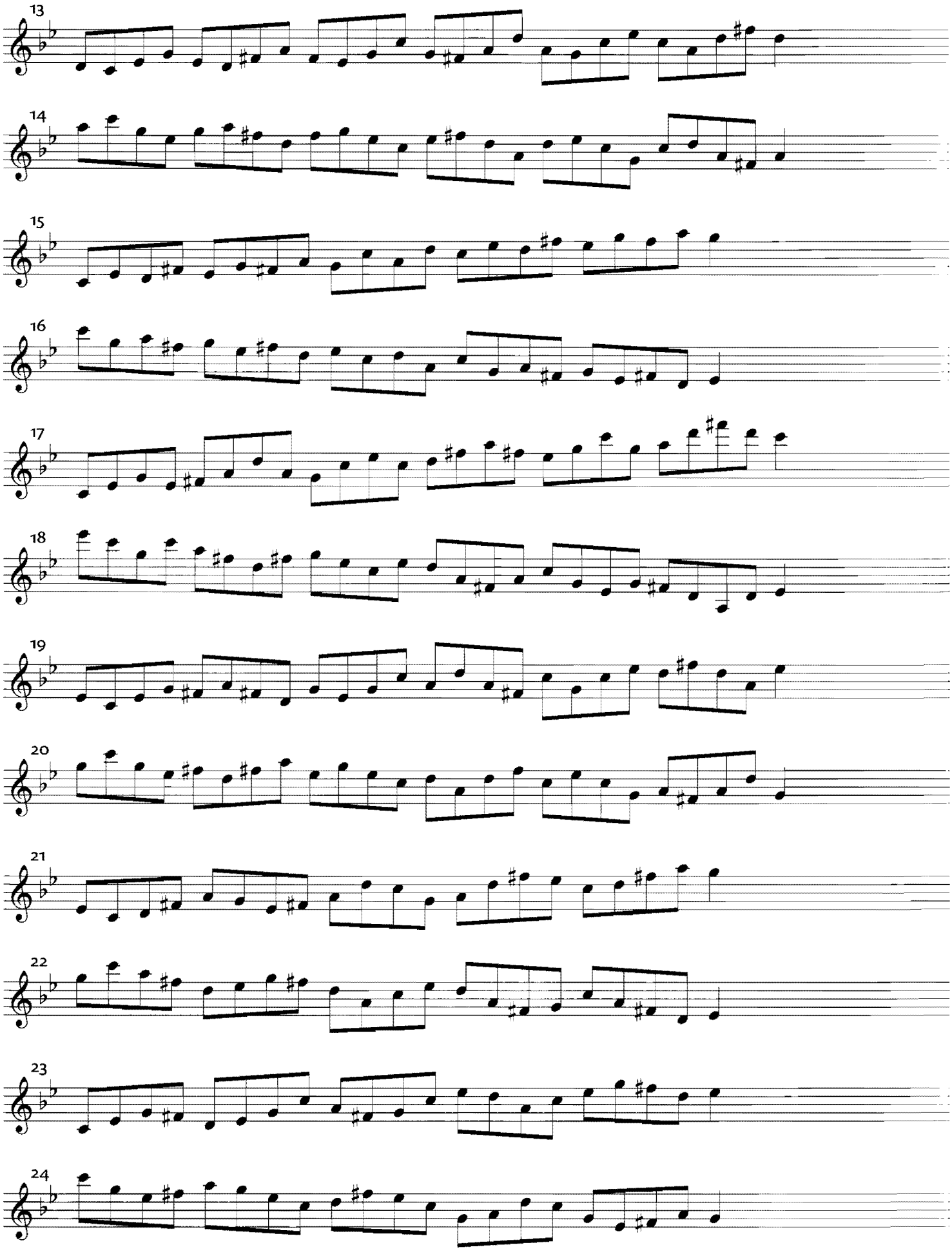
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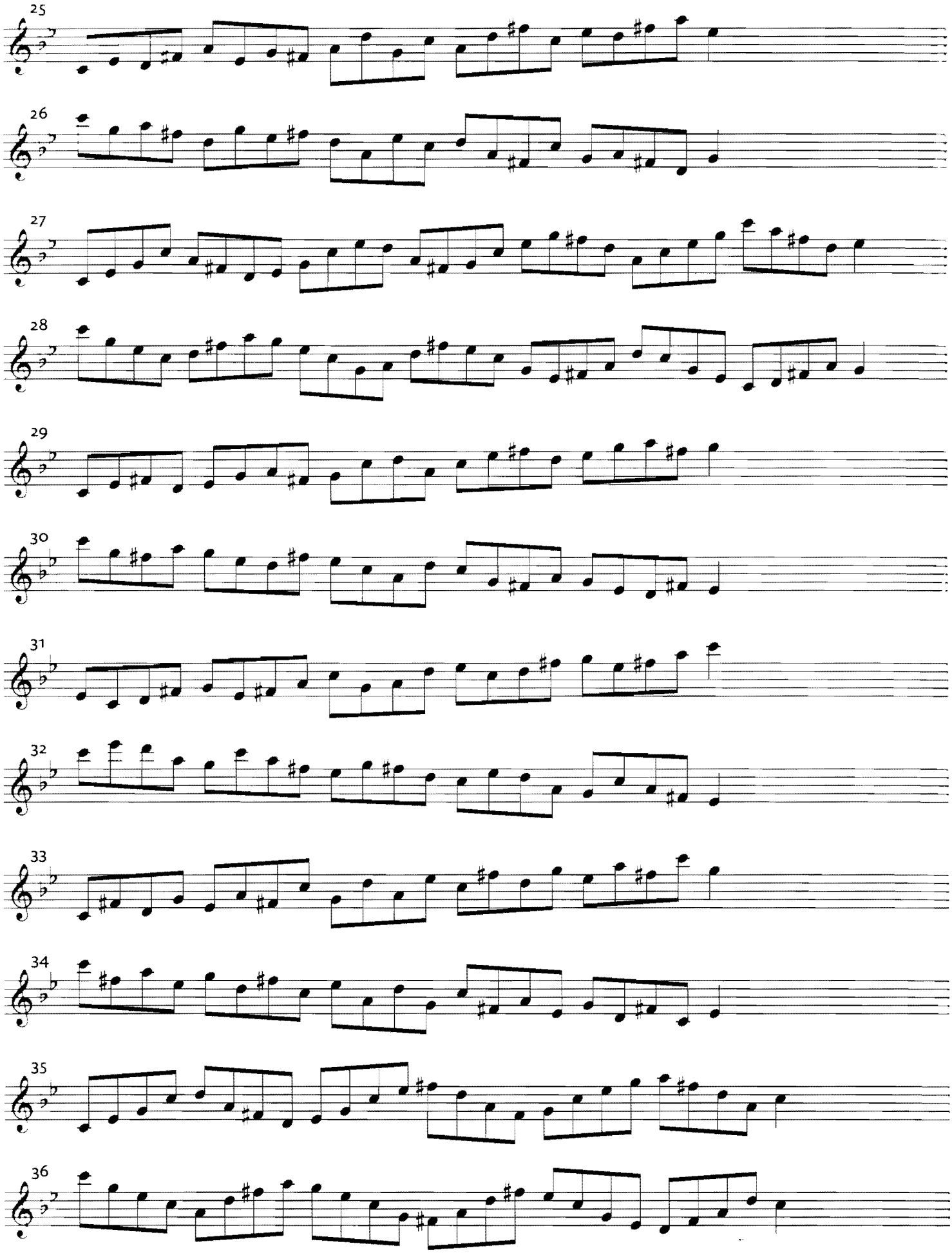
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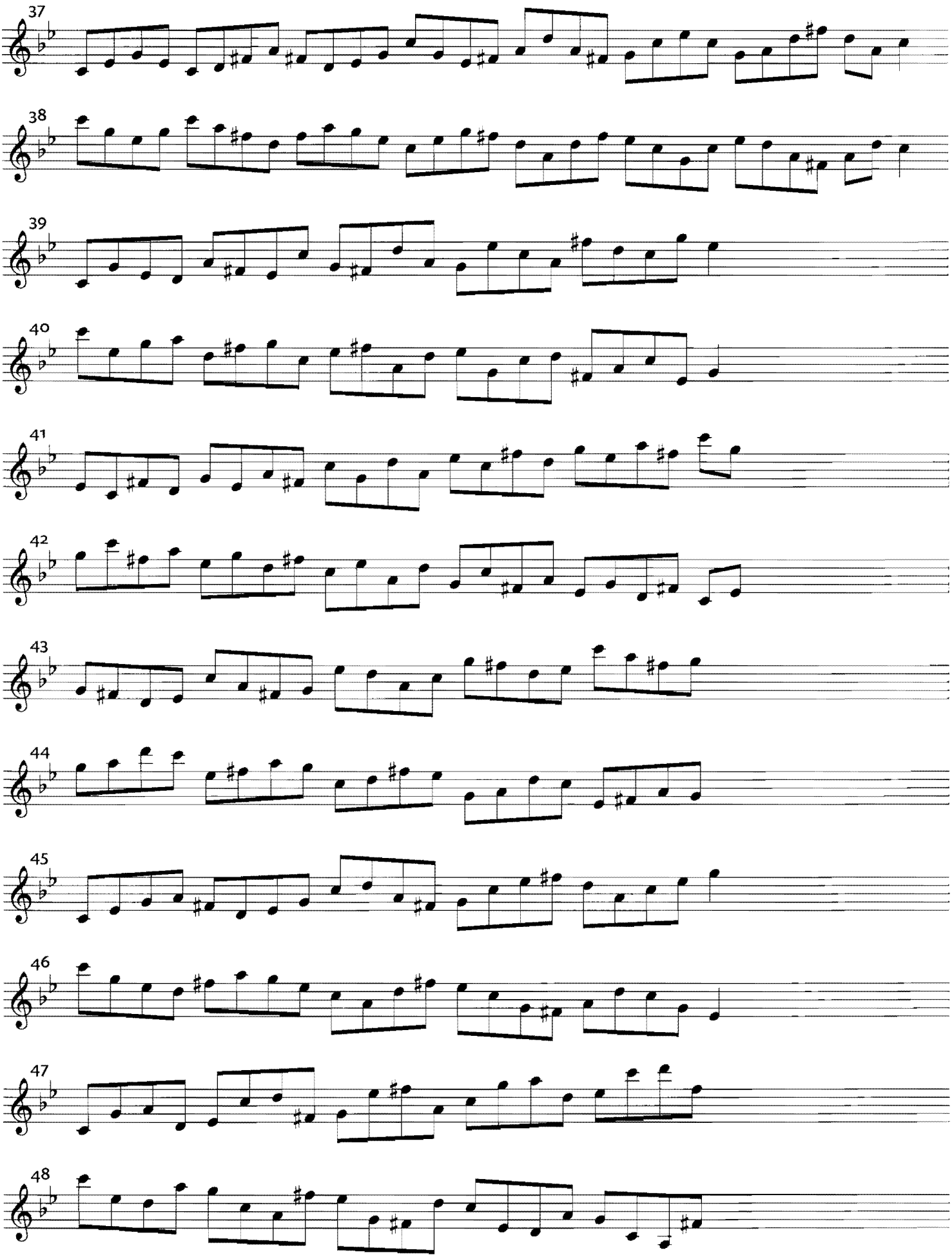
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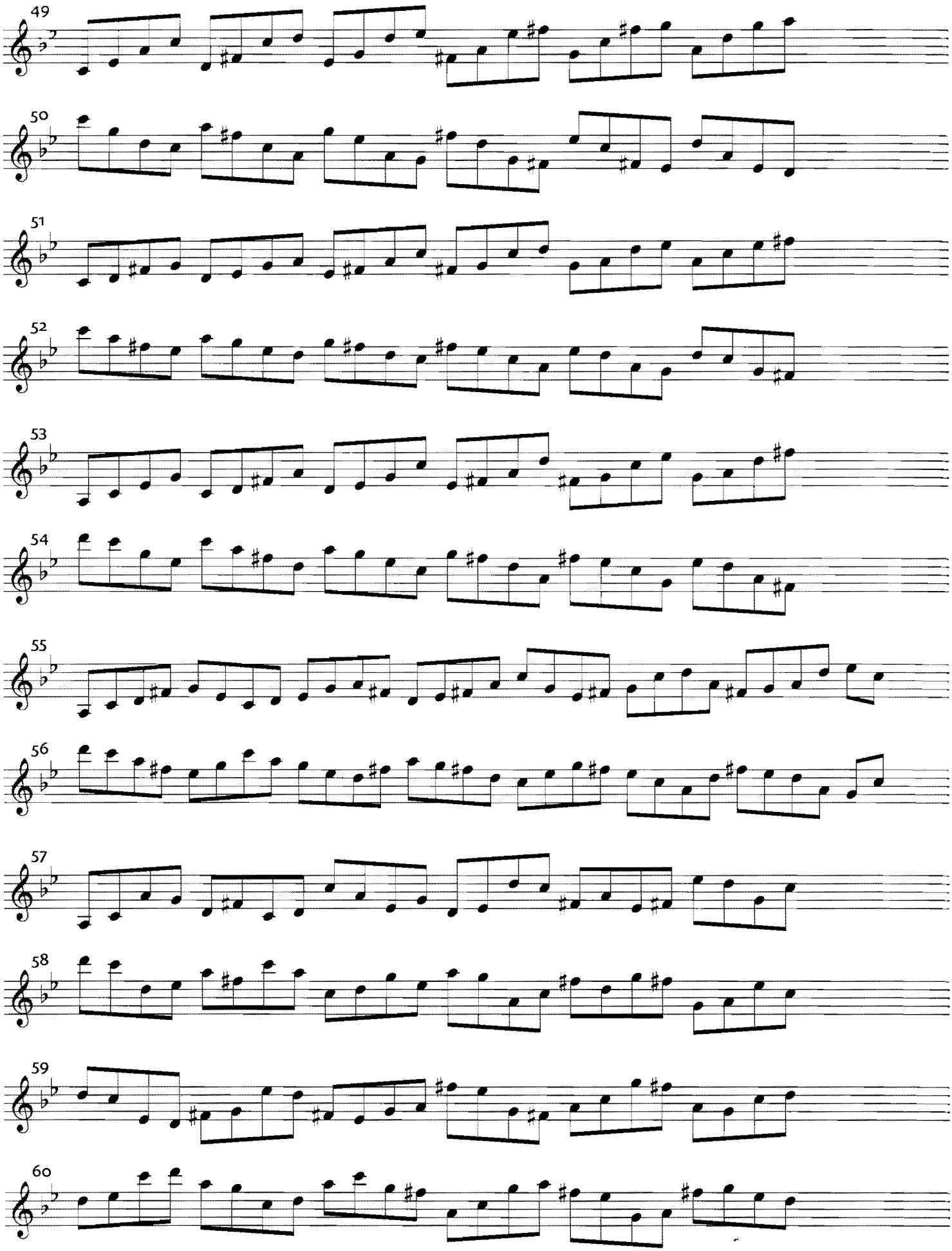
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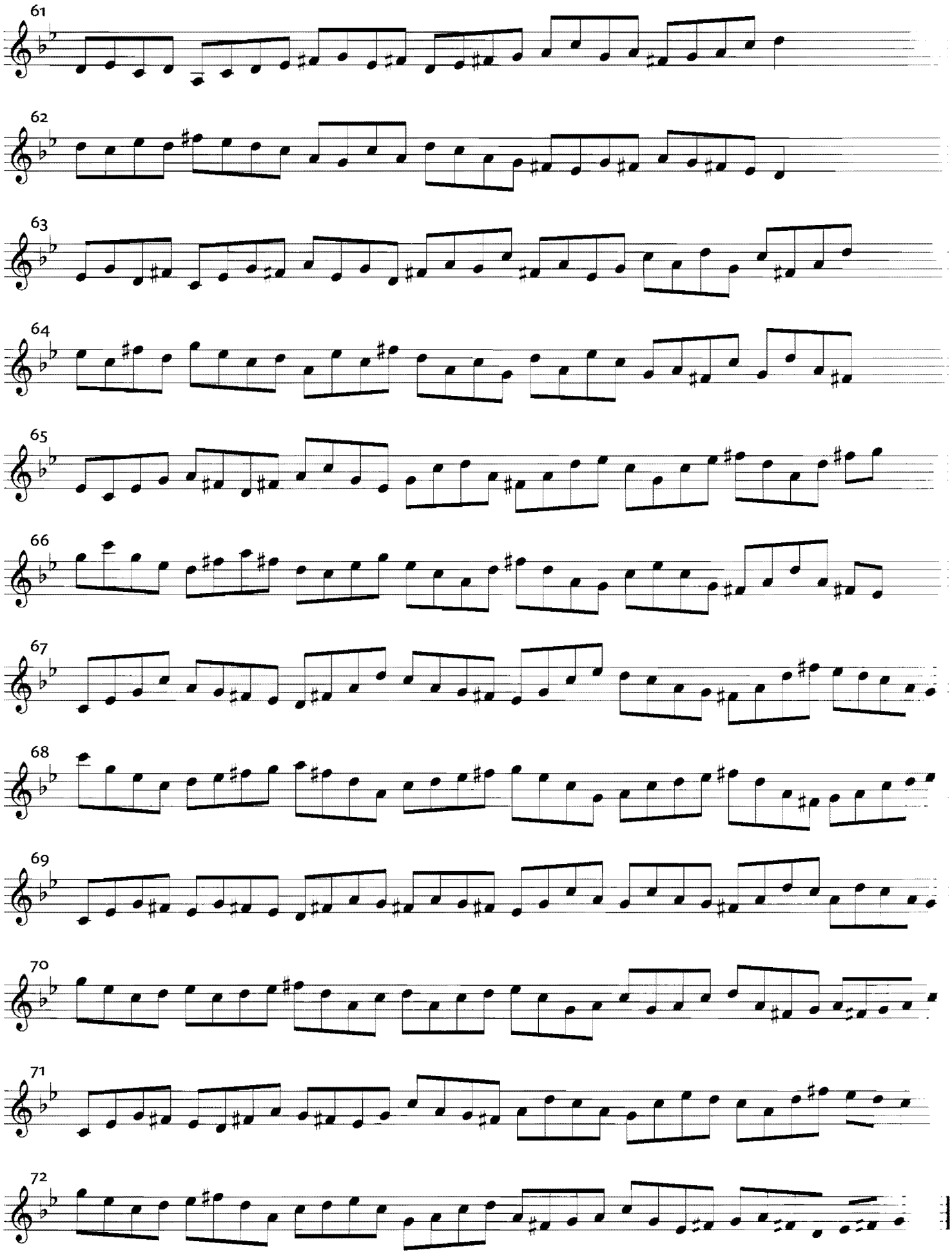
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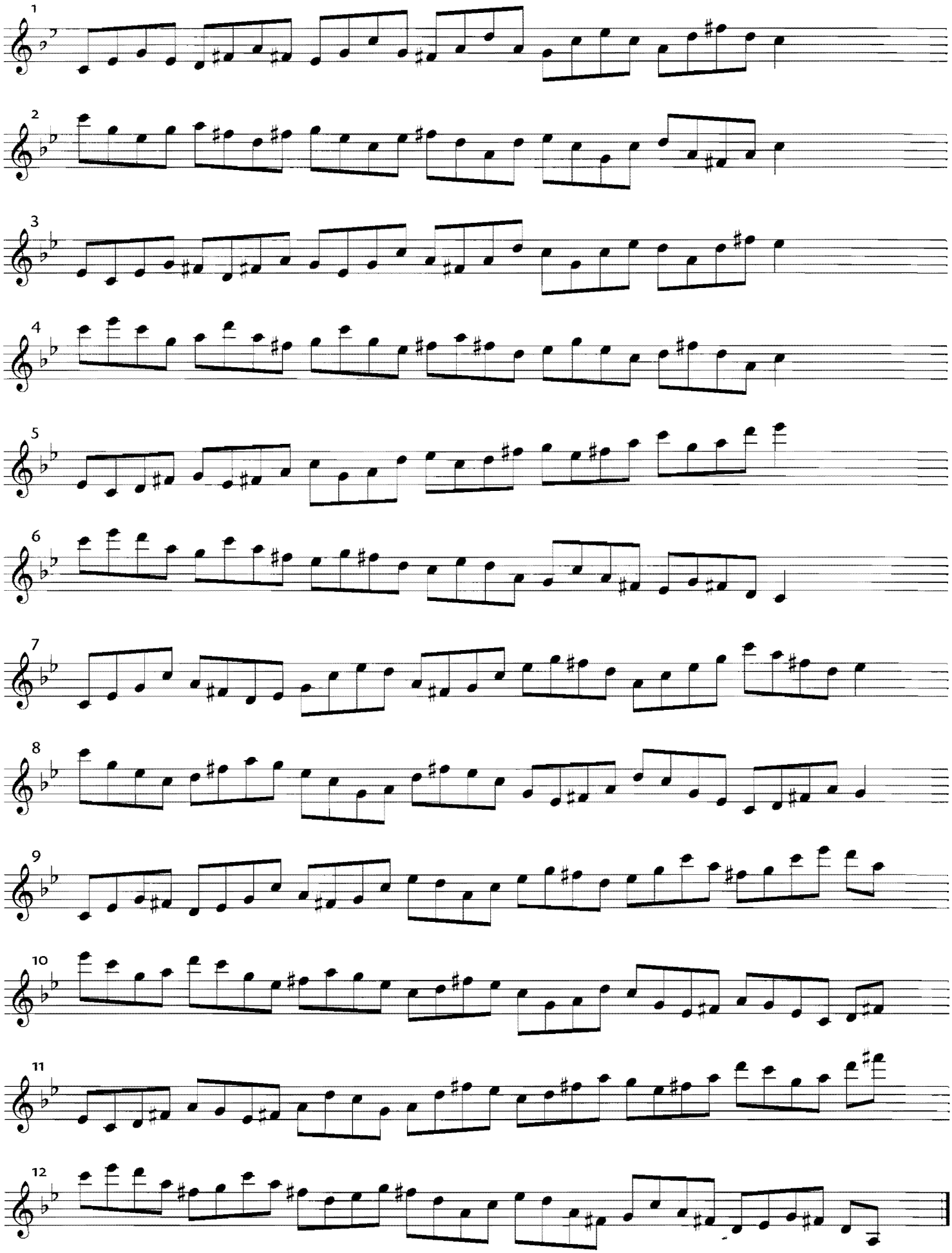
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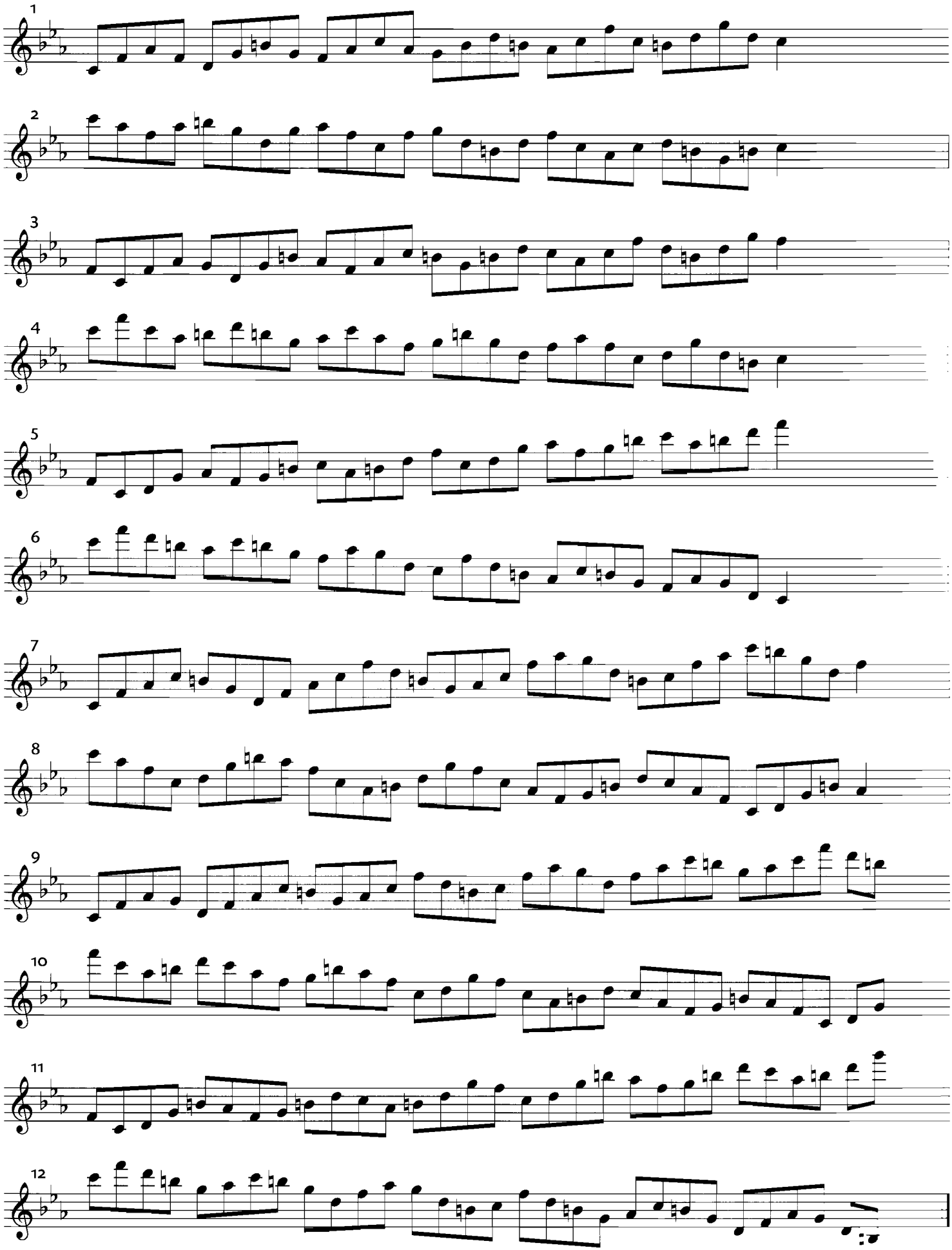
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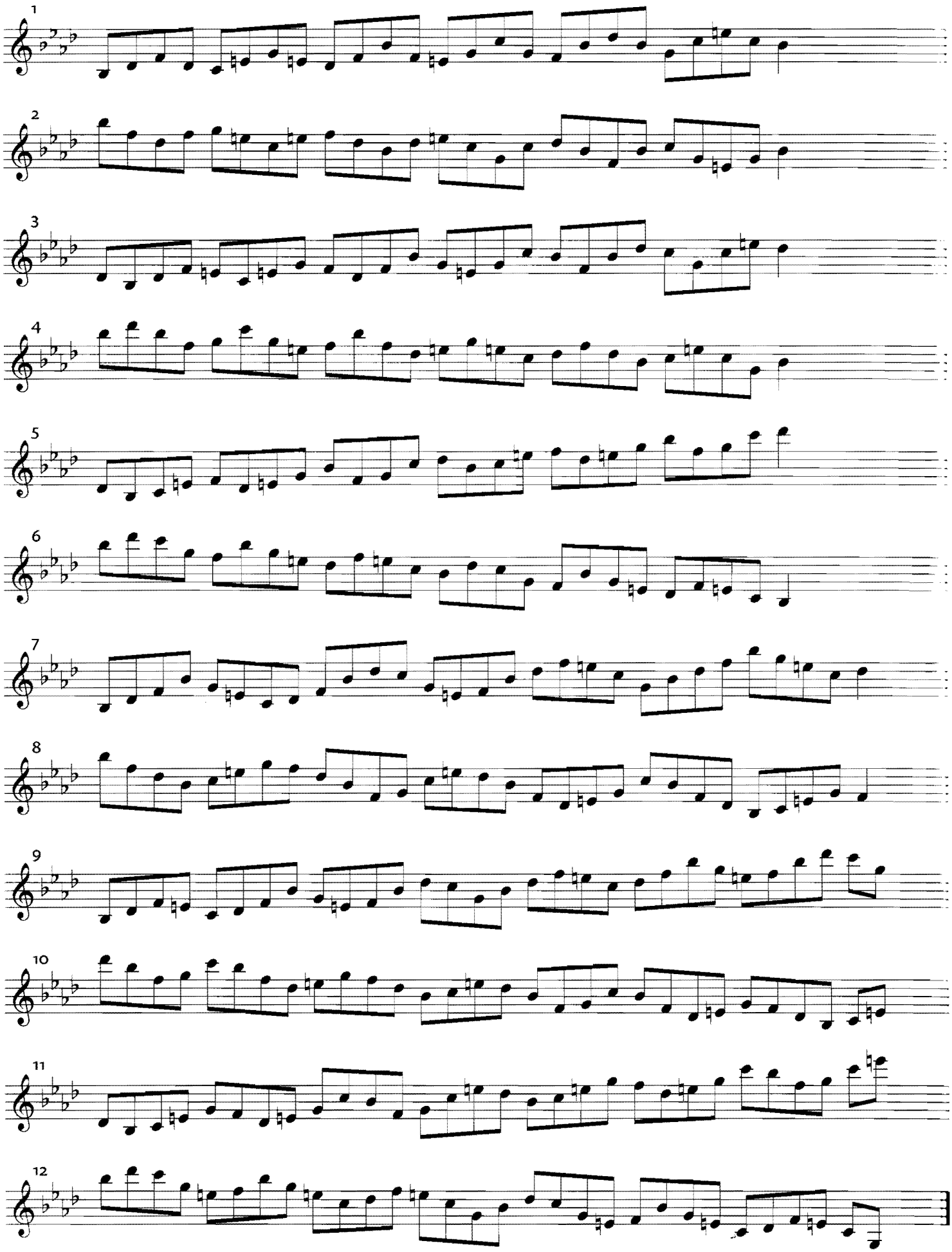
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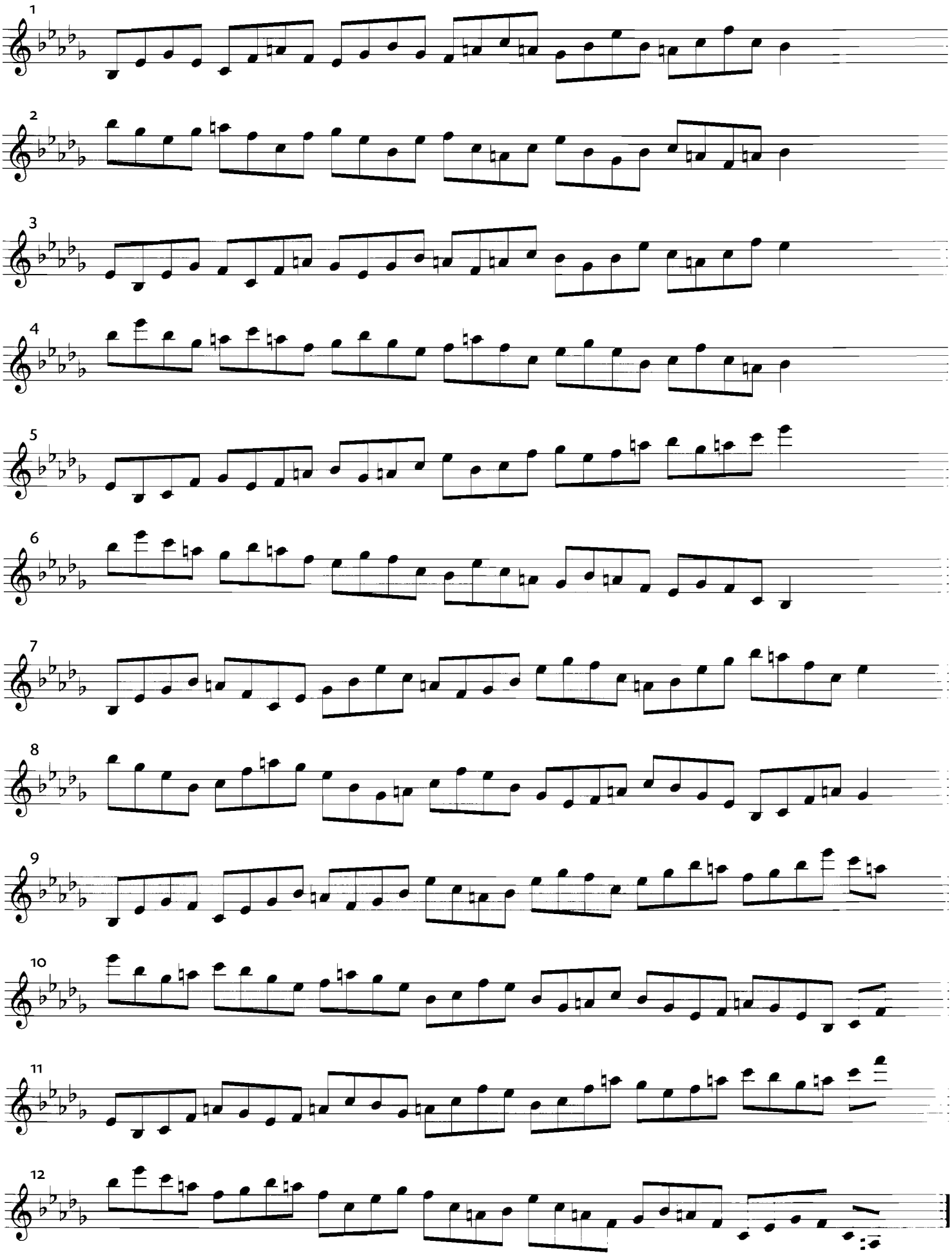
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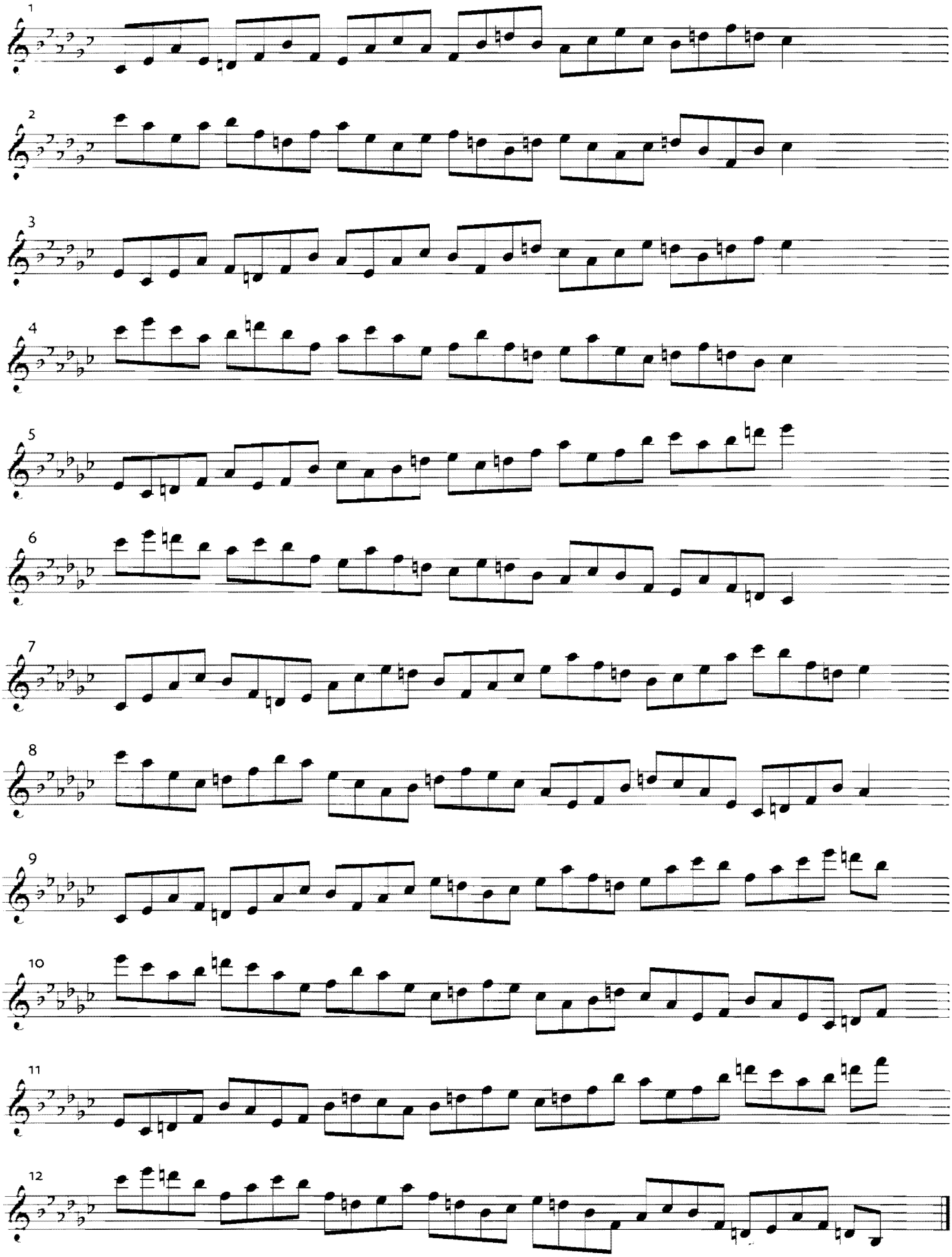
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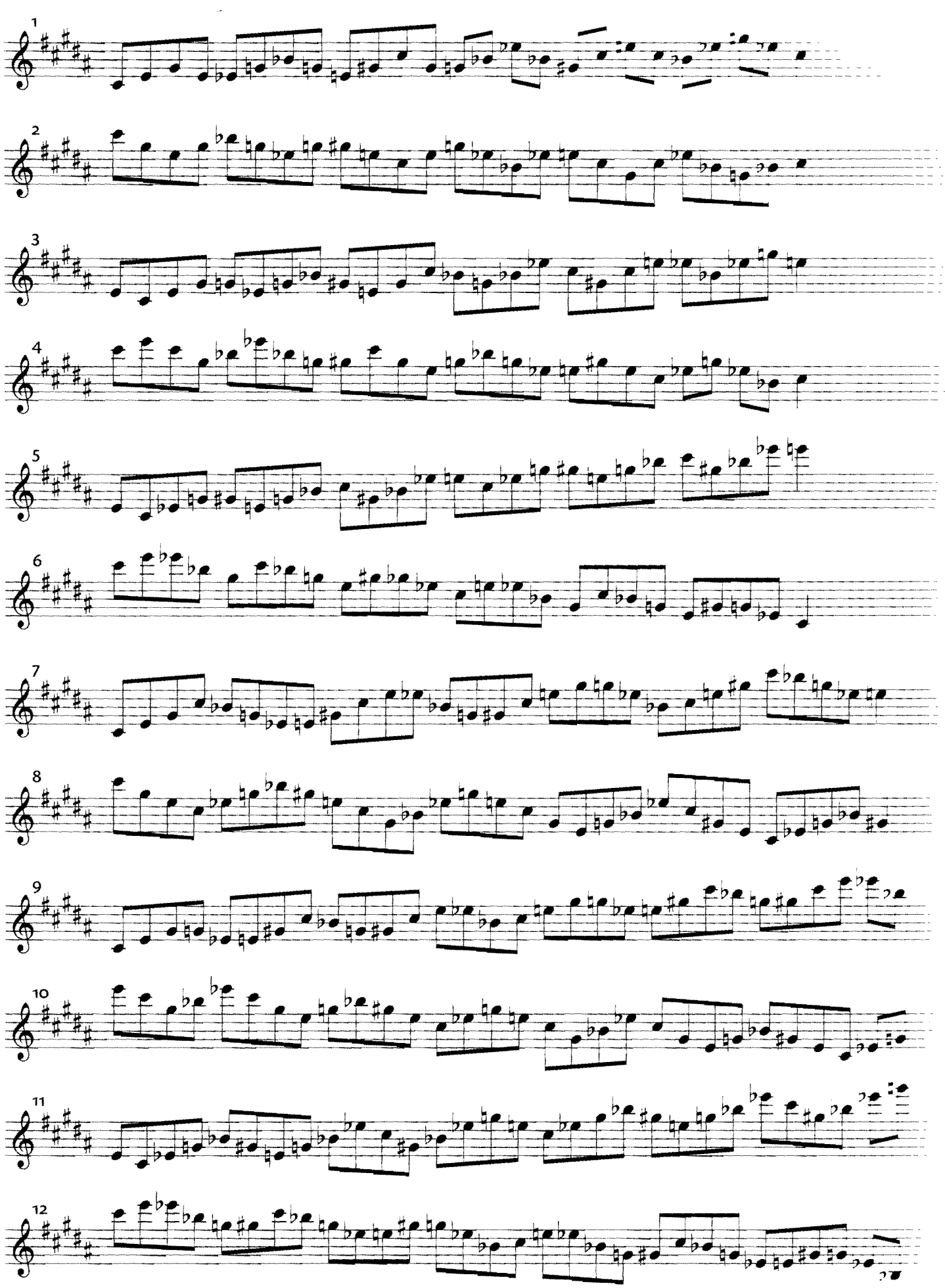

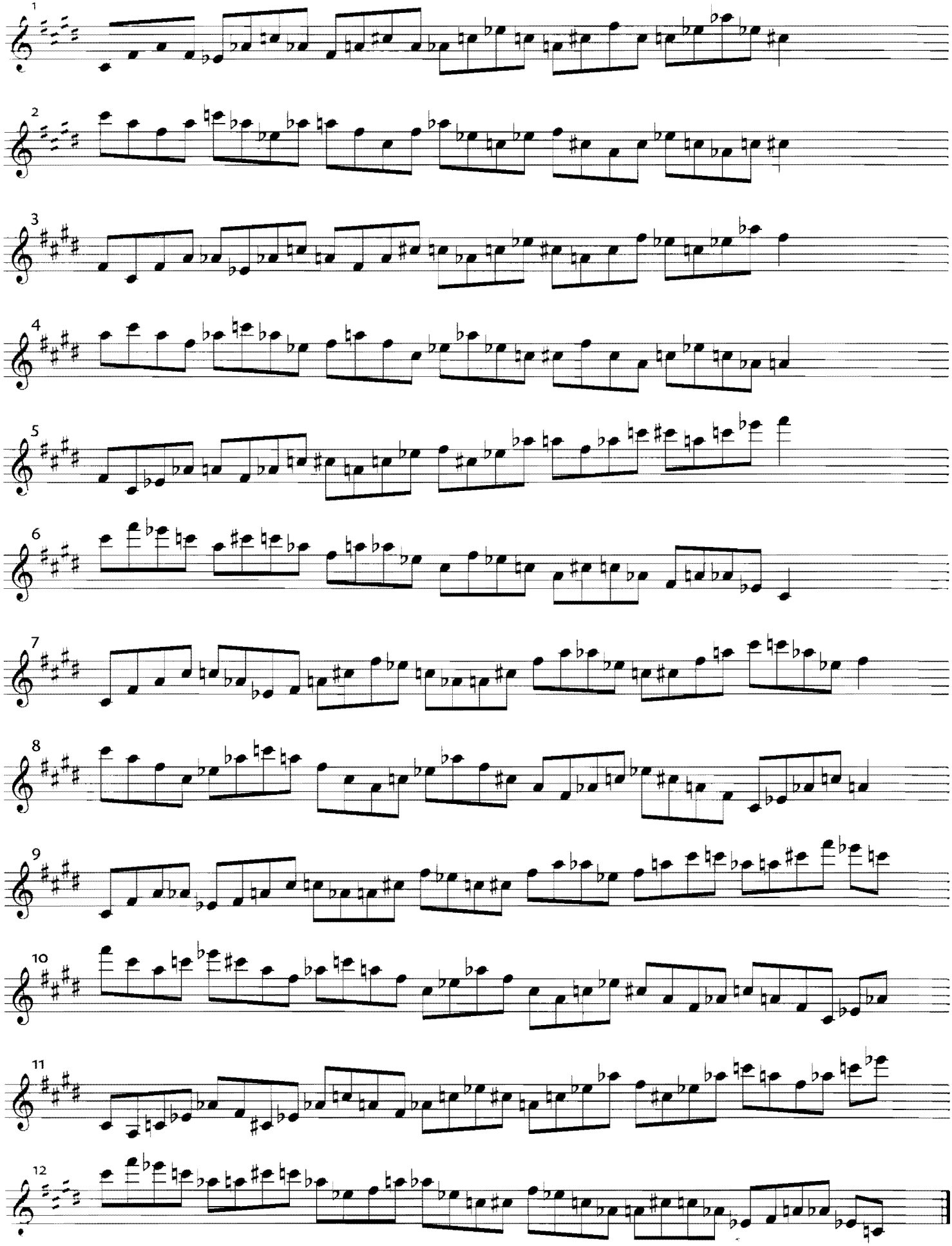

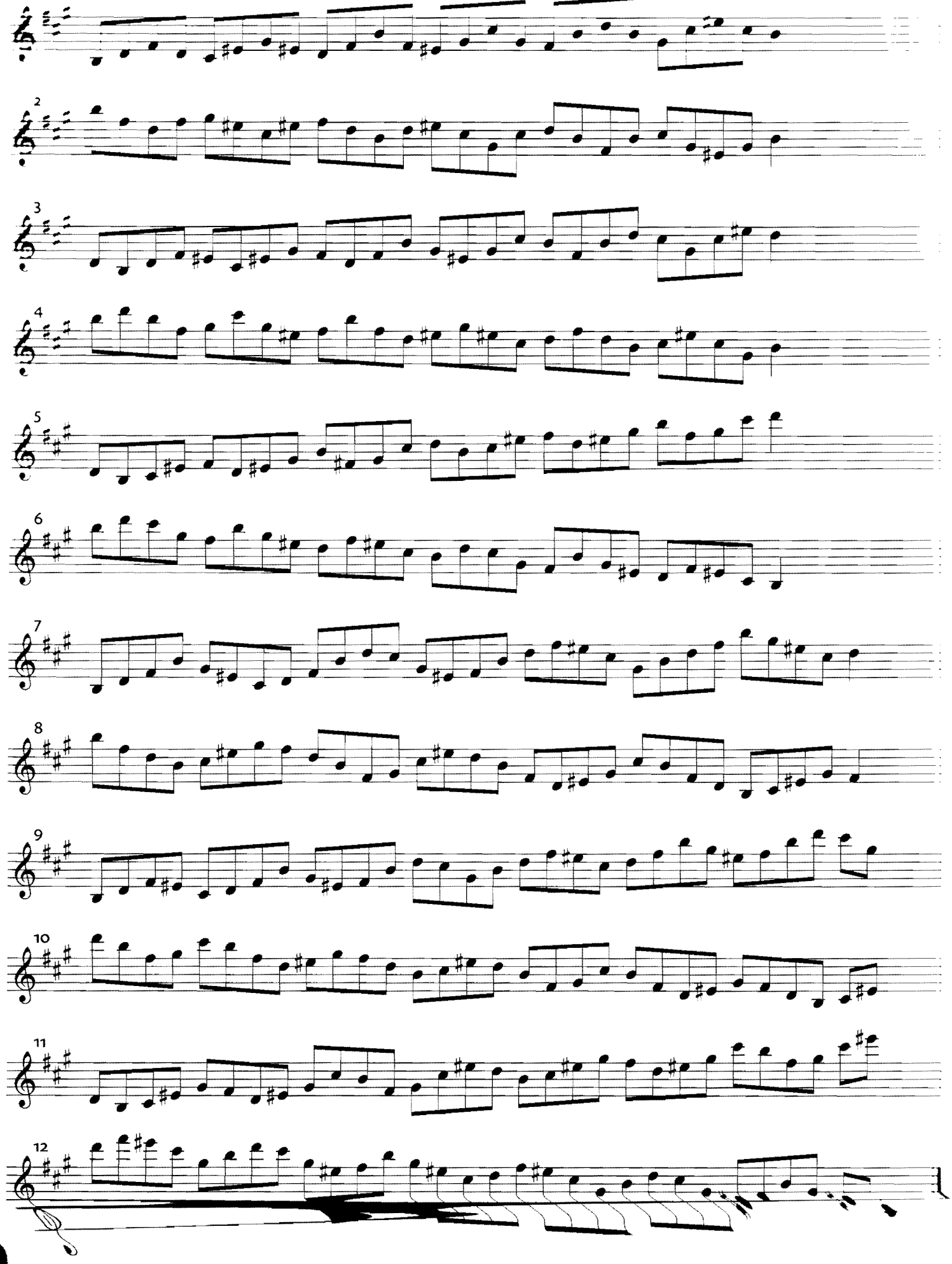

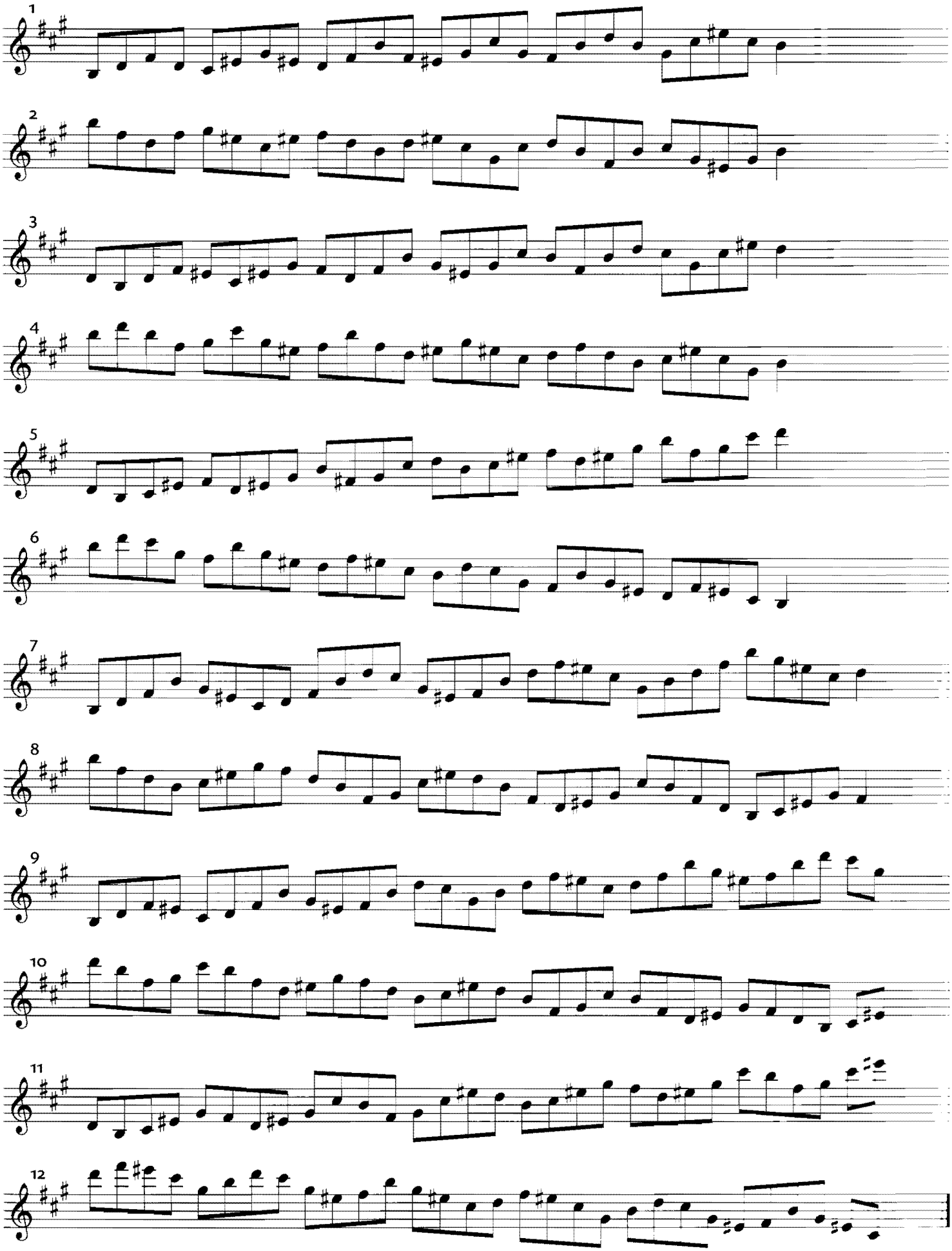
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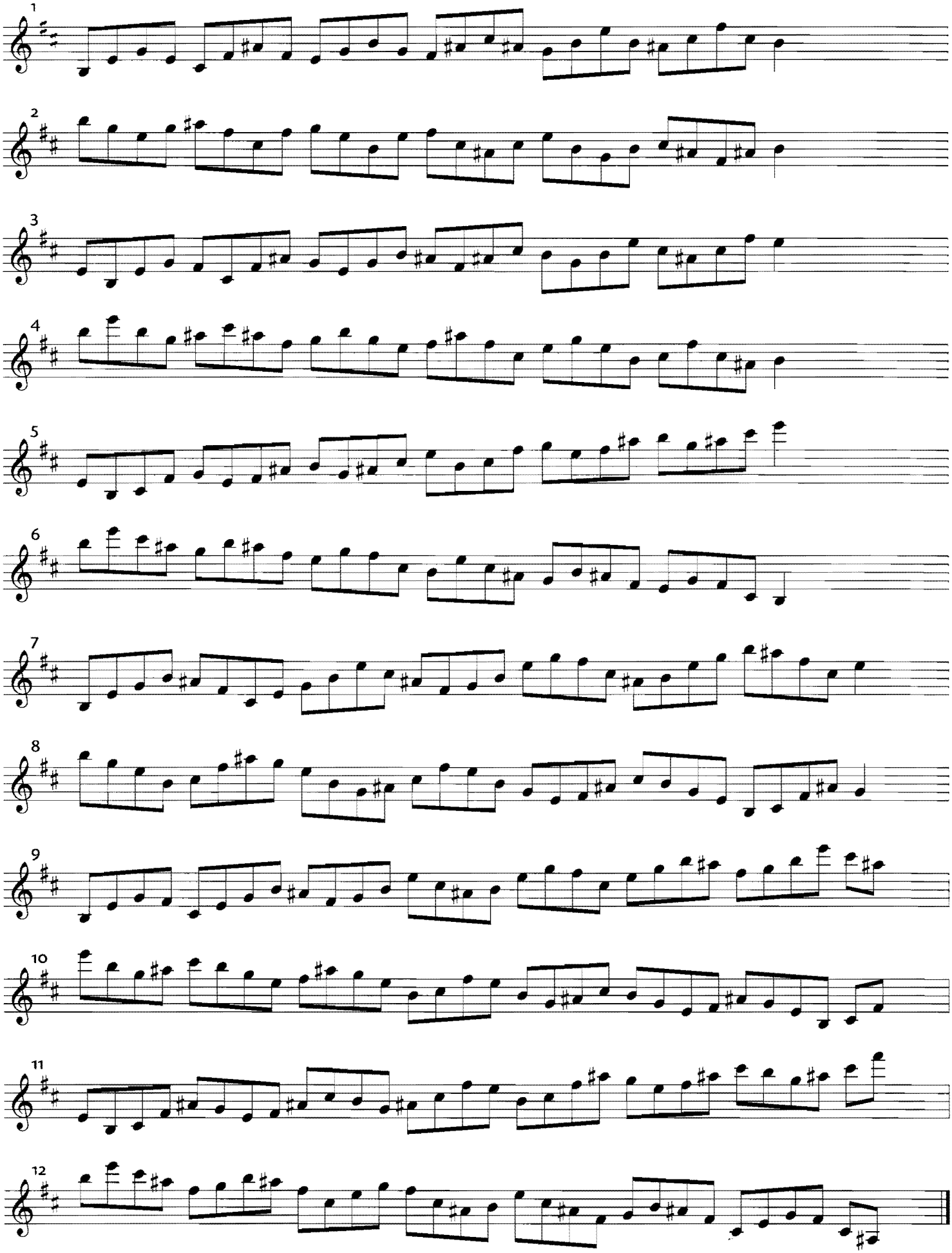
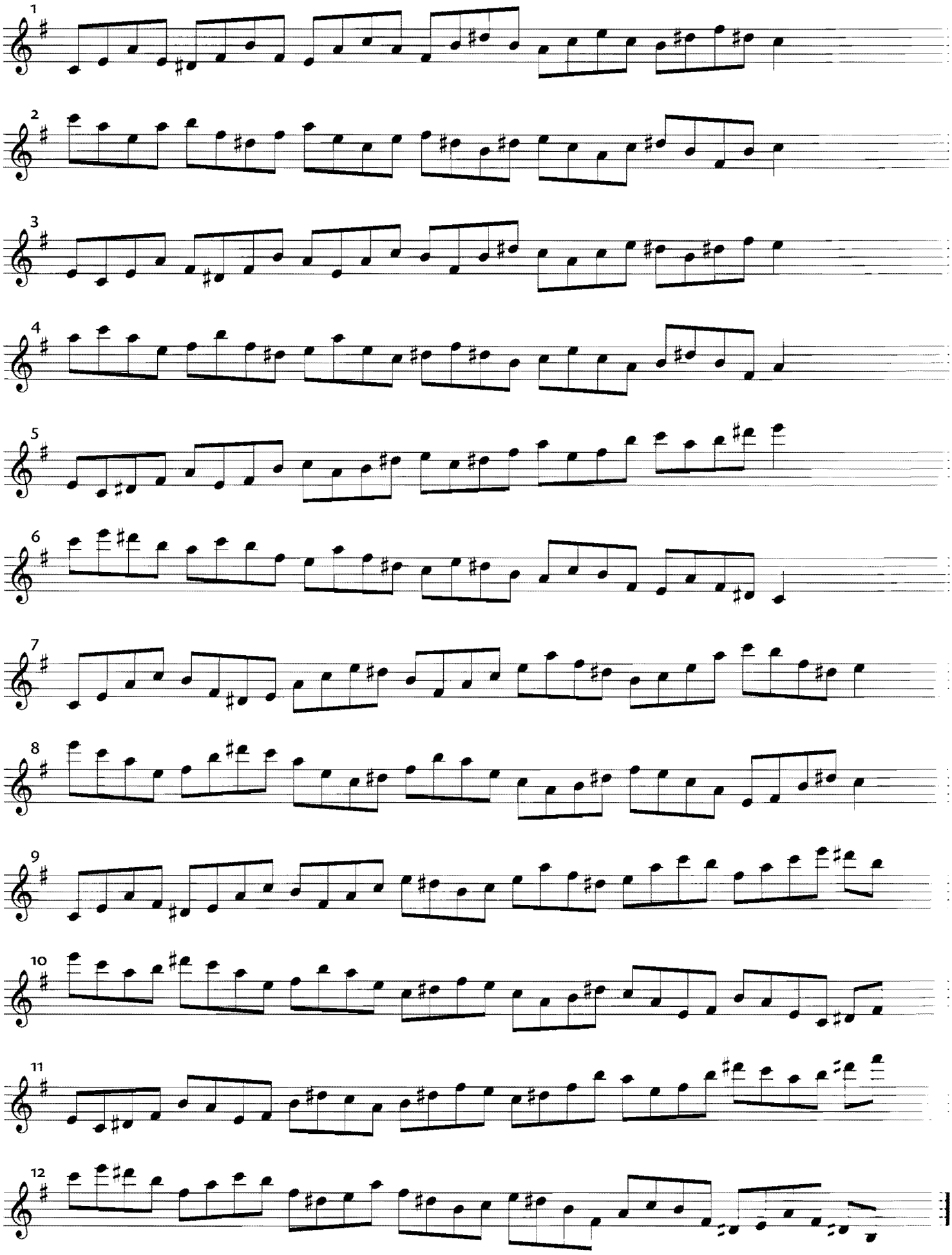
F♯/E–

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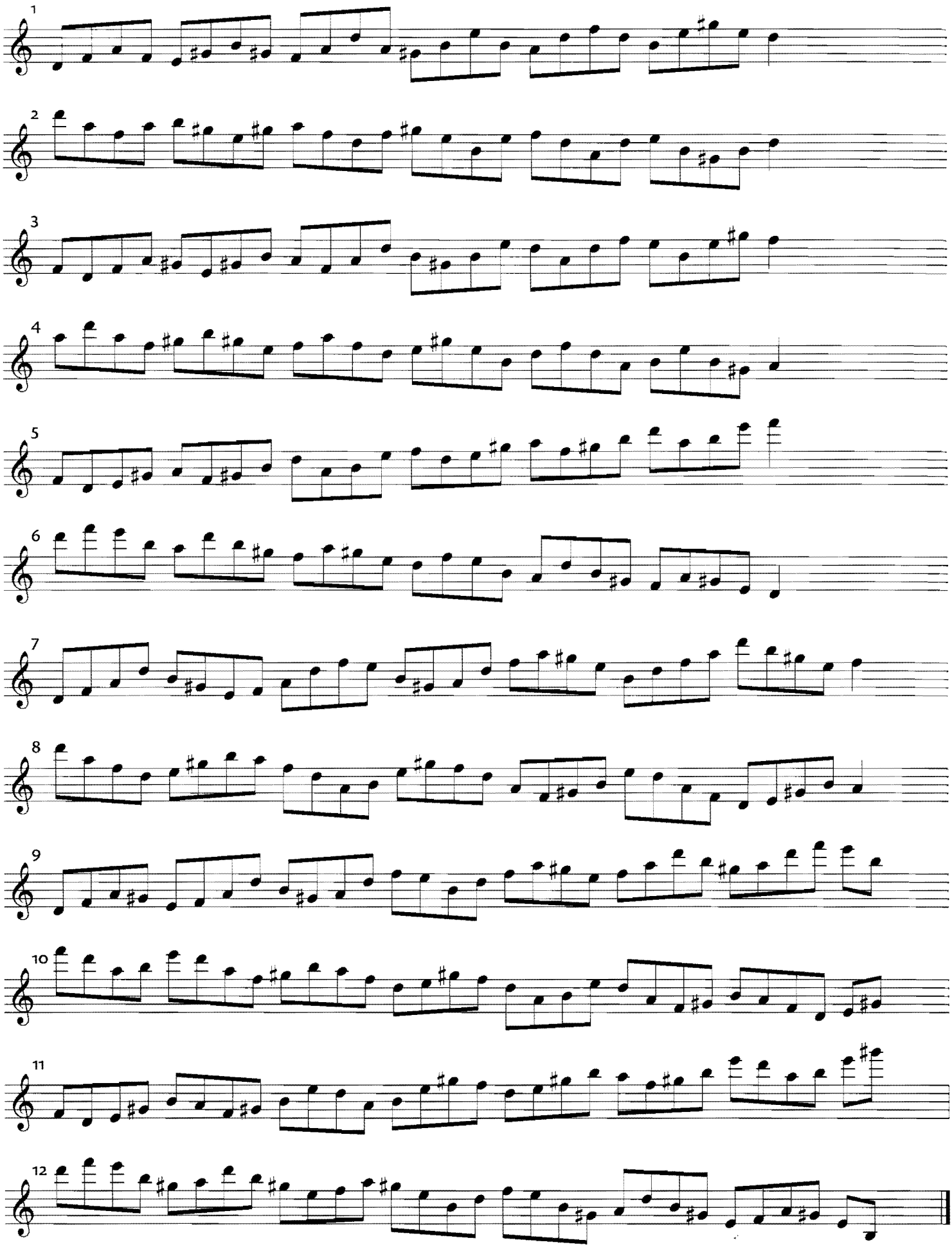
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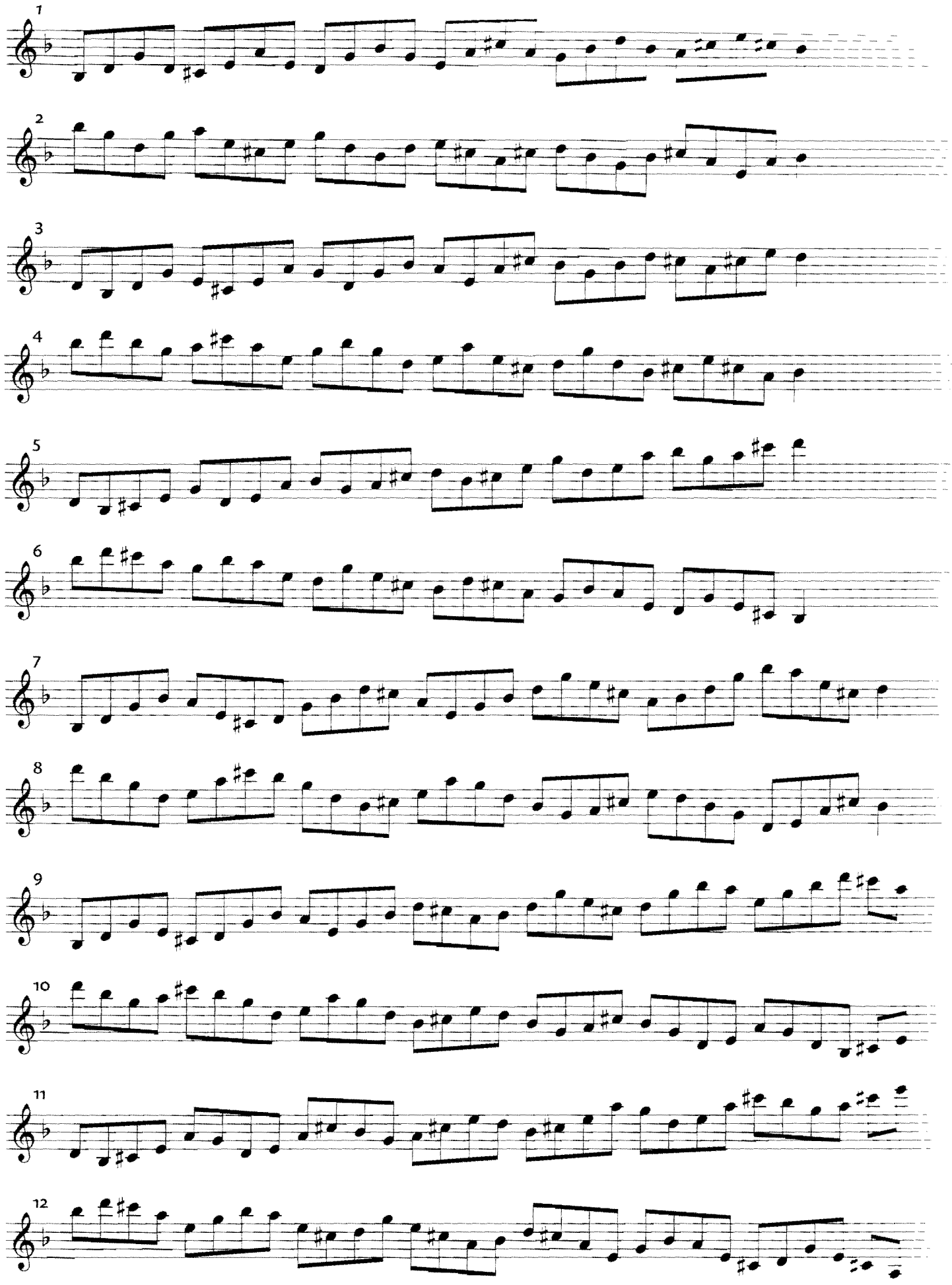
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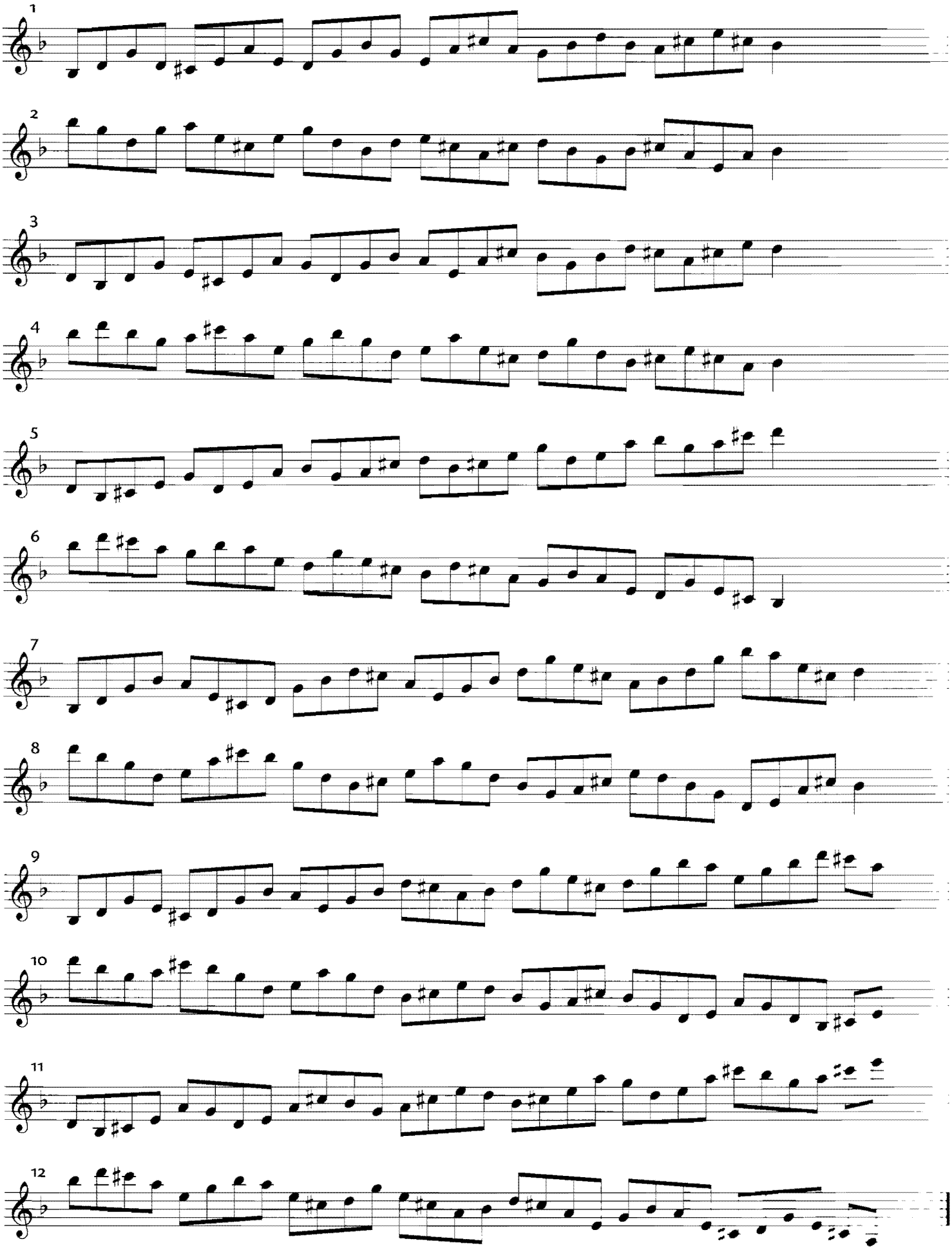
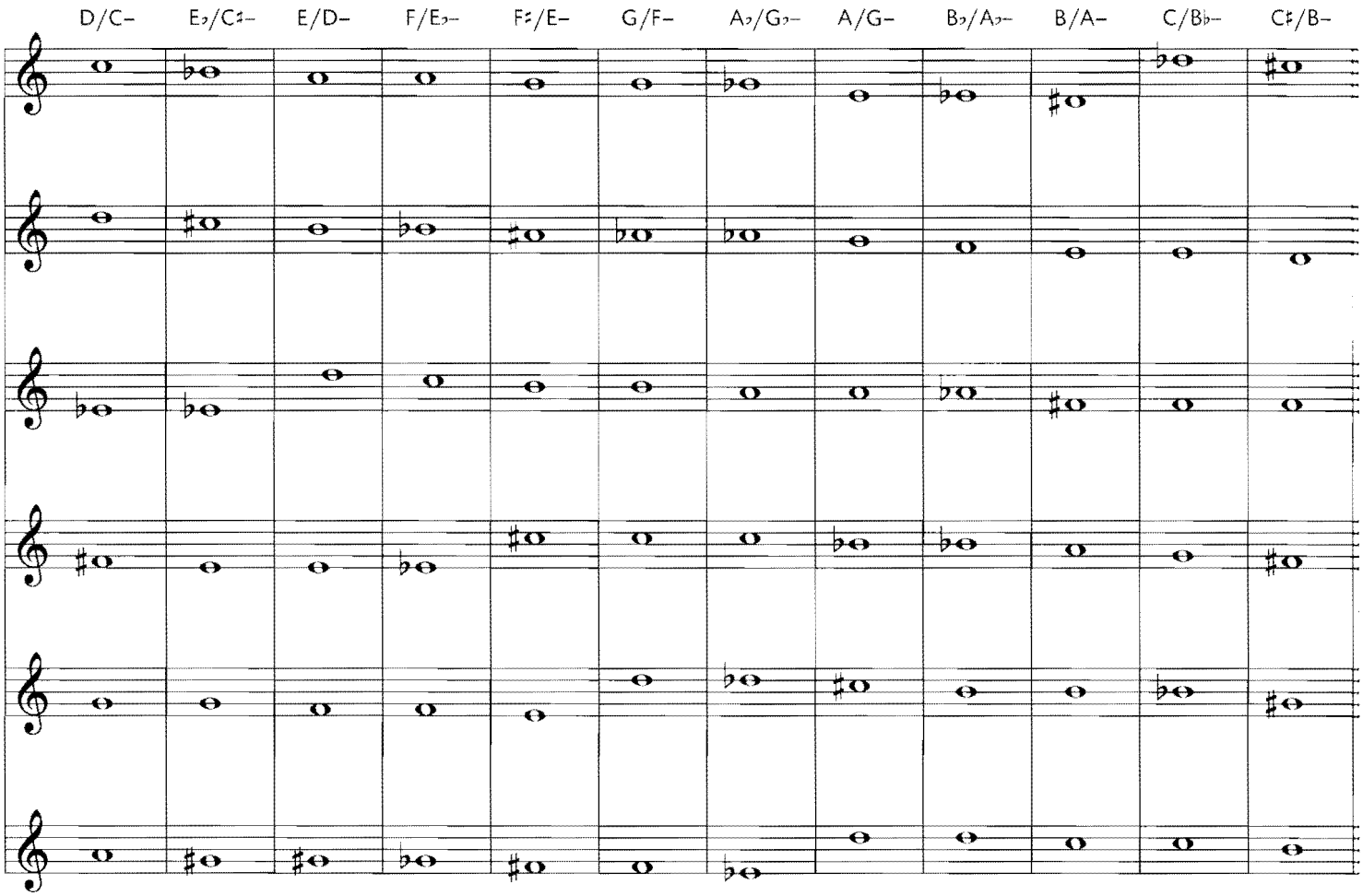
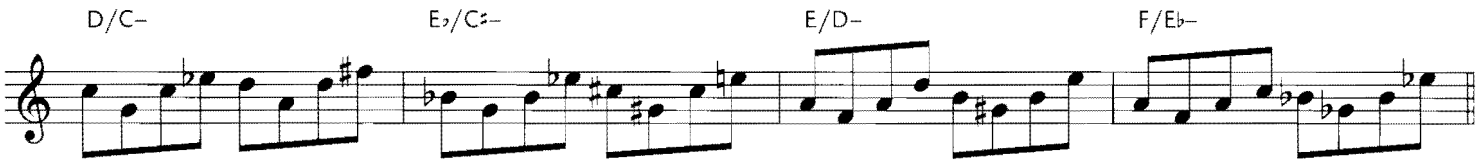


DESCENDING GRID: D/C–

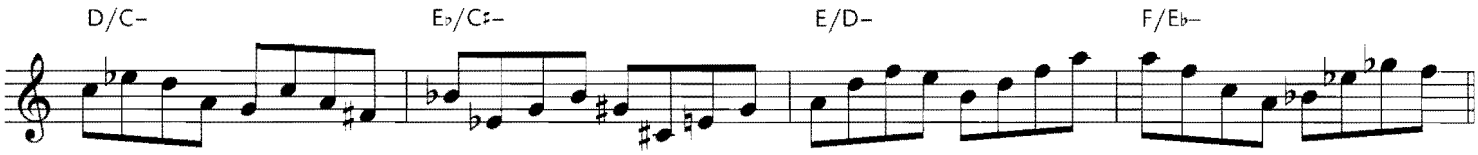
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



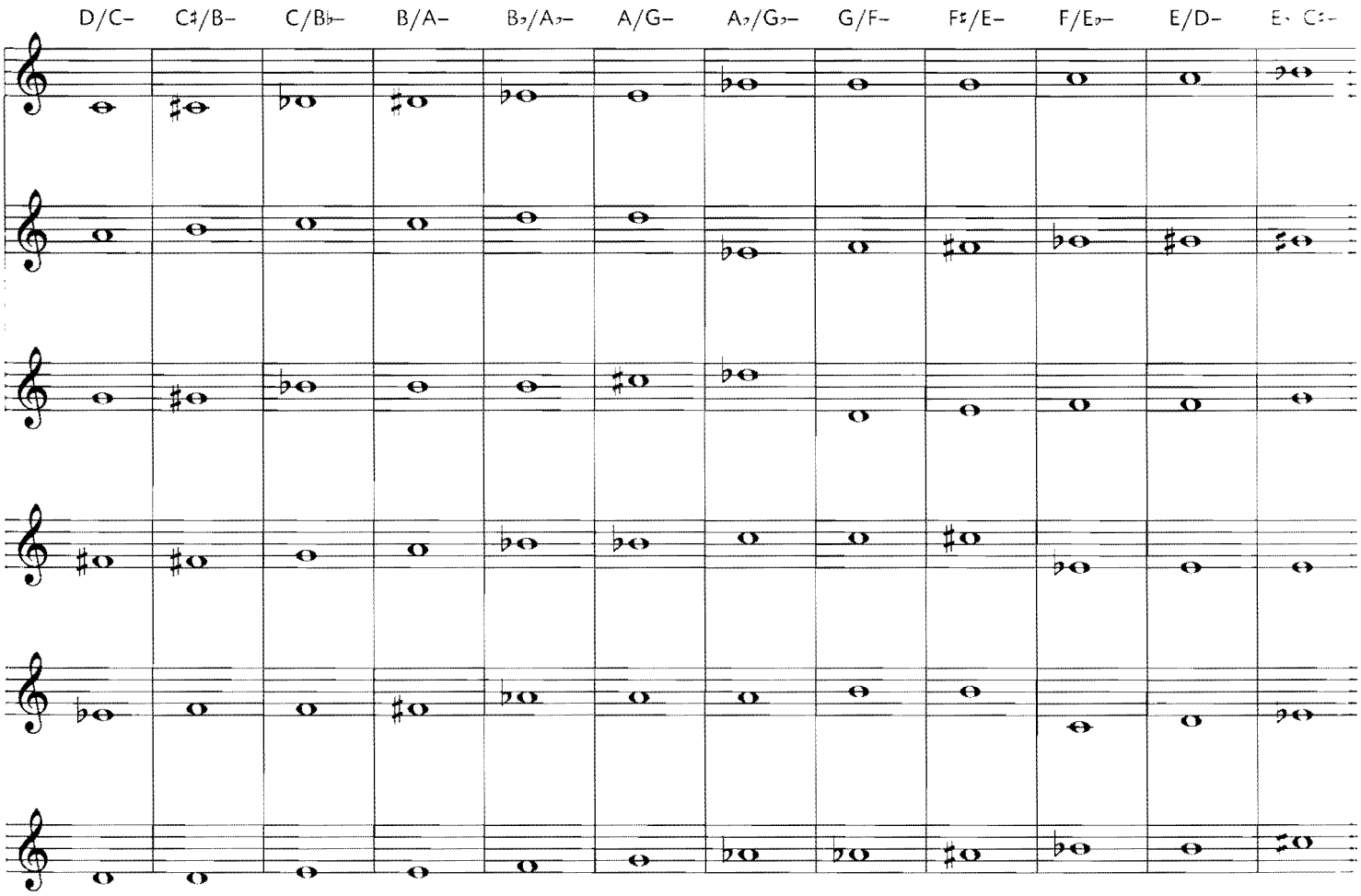
EXAMPLE using different melodic phrases from each starting note of the grid.



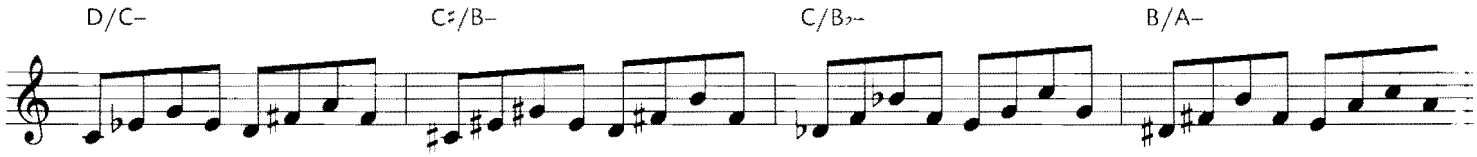
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: D/C–

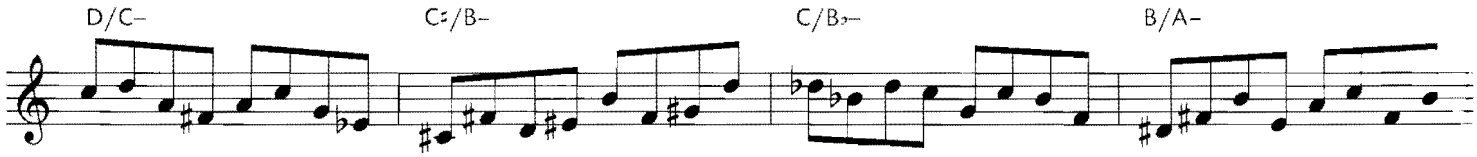
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.

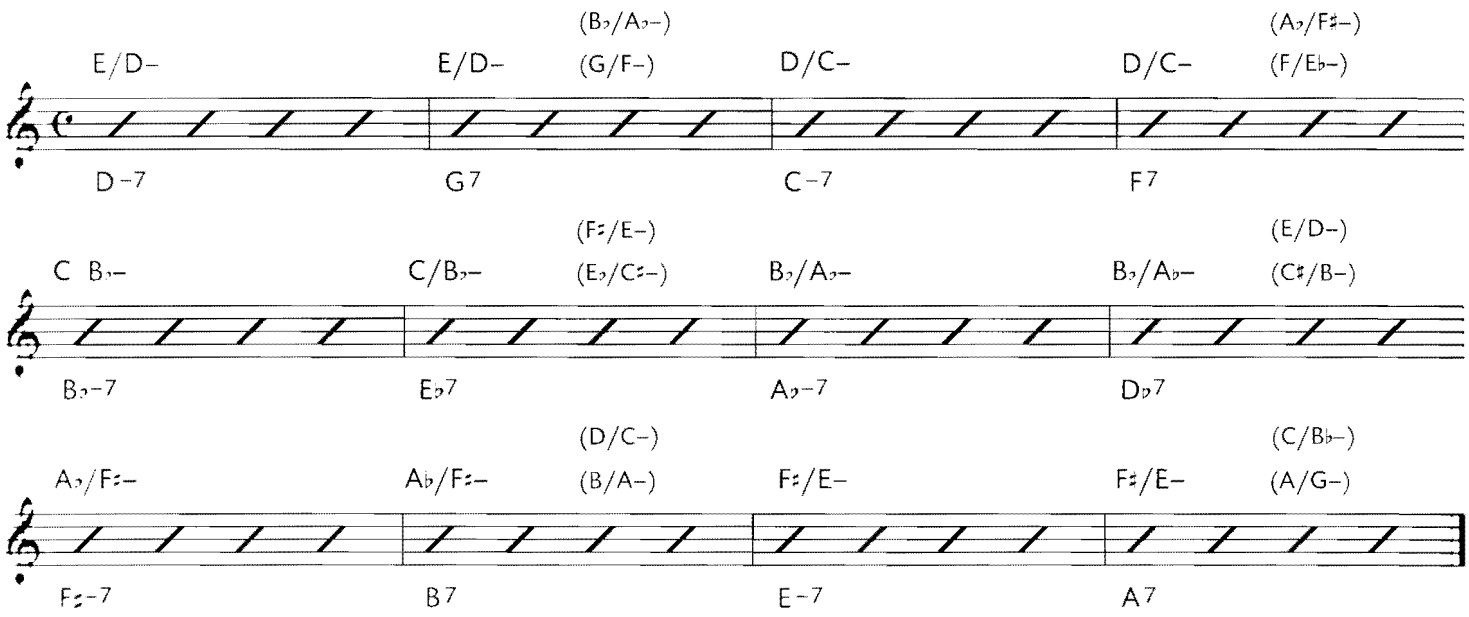


Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

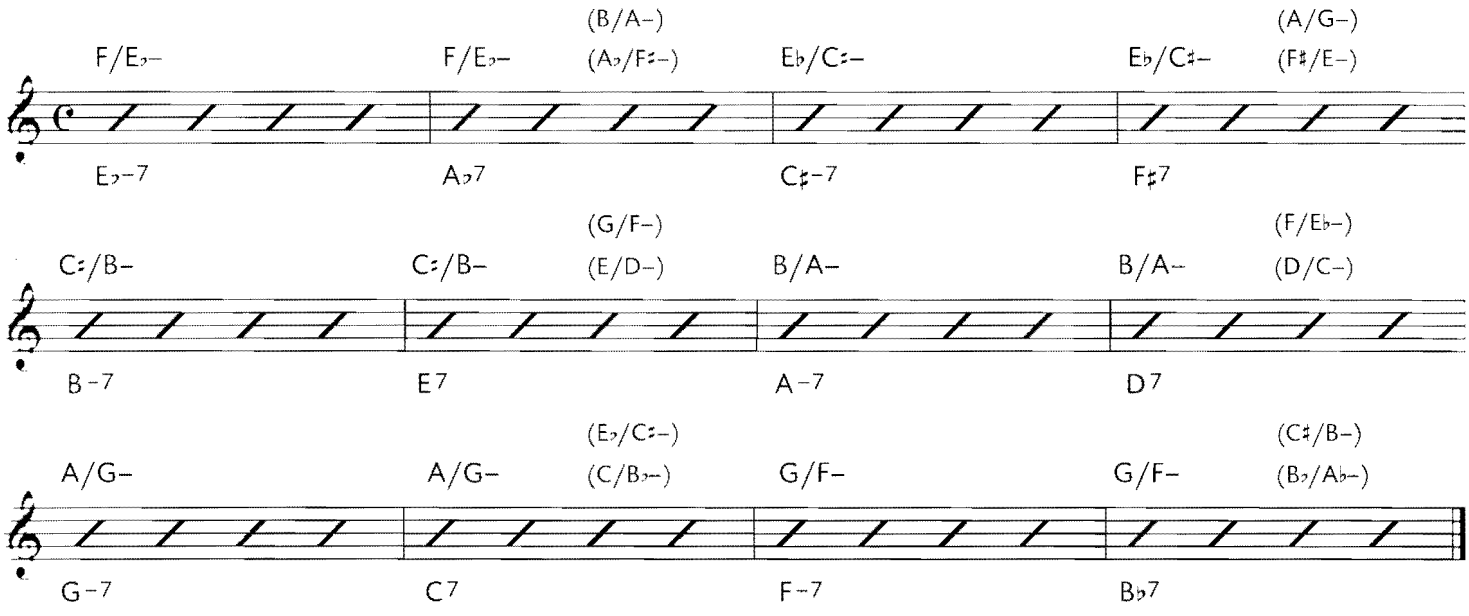
APPLICATIONS

Again, try using this hexatonic on tunes *6*, *7*, *9* and 10.

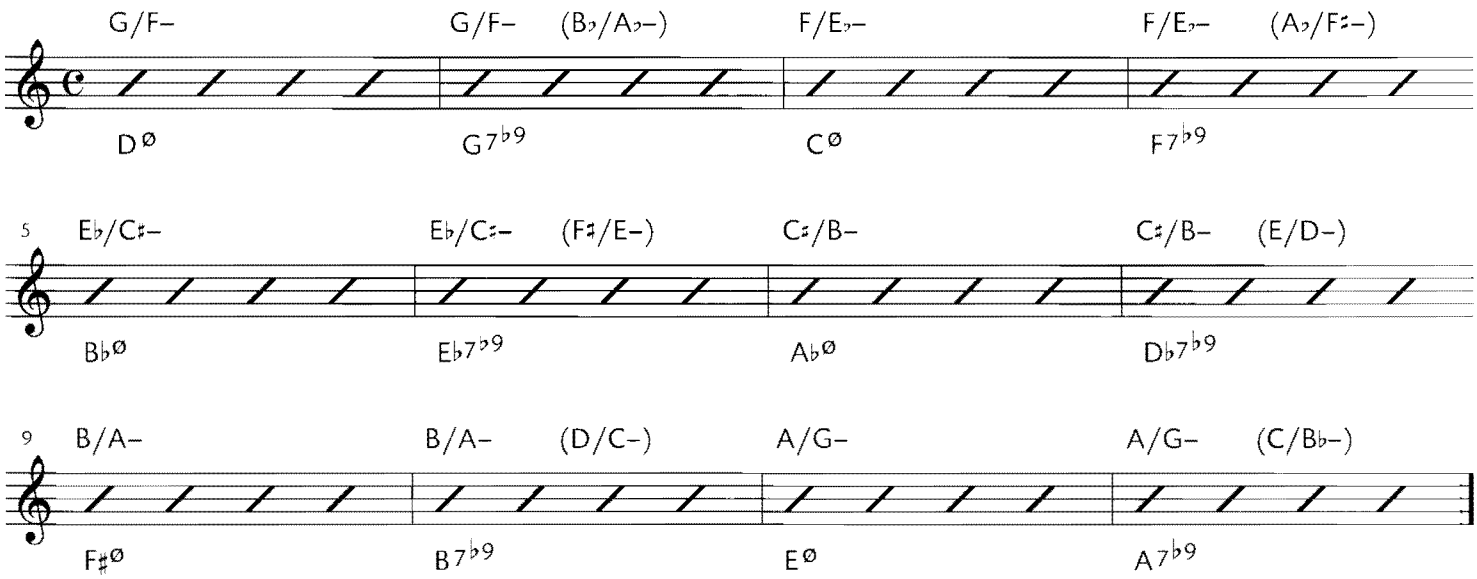
TUNE 6 (CD TRACK 11) | C



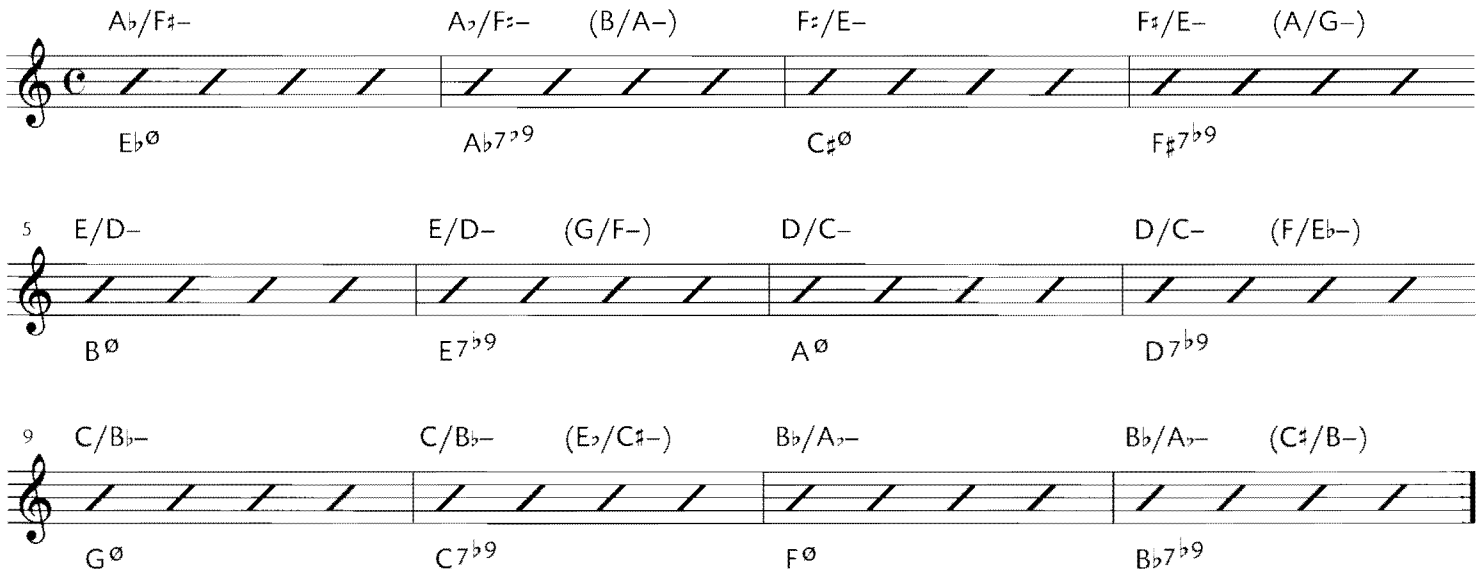
TUNE 7 (CD TRACK 12) | C



TUNE 9 (CD TRACK 14) | C

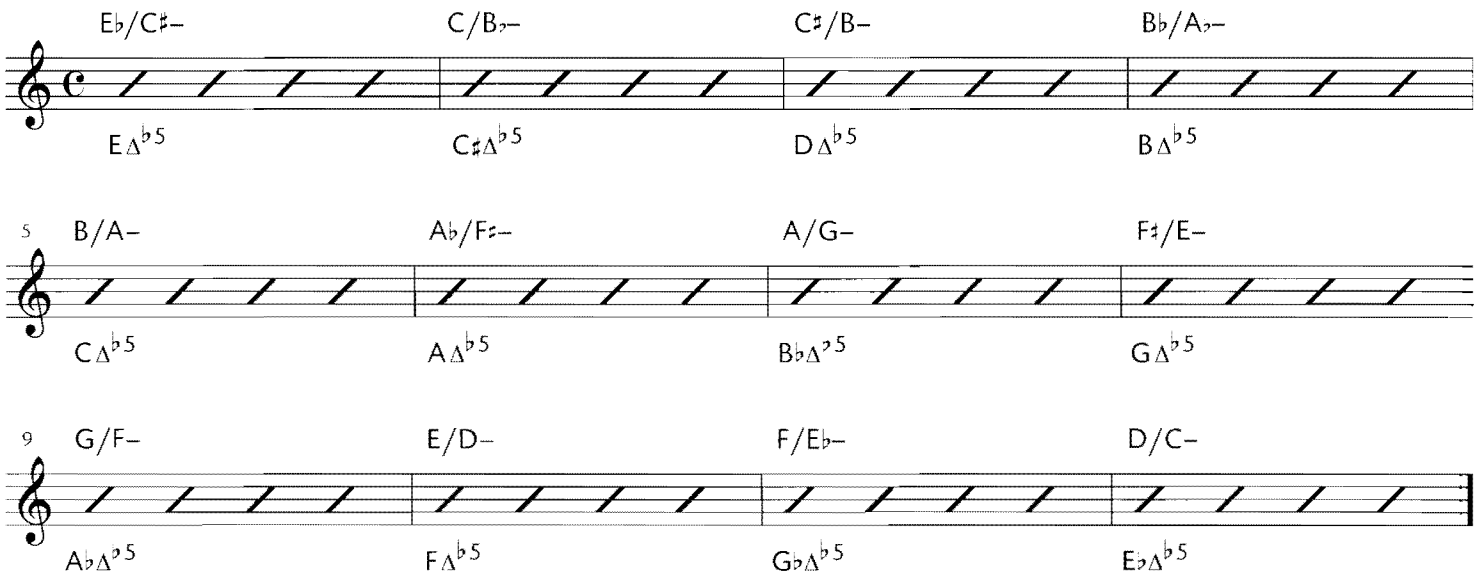


TUNE 10 (CD TRACK 15) | C



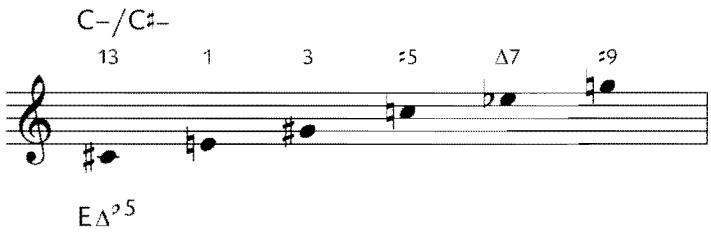
Try using this hexatonic on tune 11 as it sounds the ♯9, ♭5 and 13 of the chords.

TUNE 11 (CD TRACK 16) | **C**

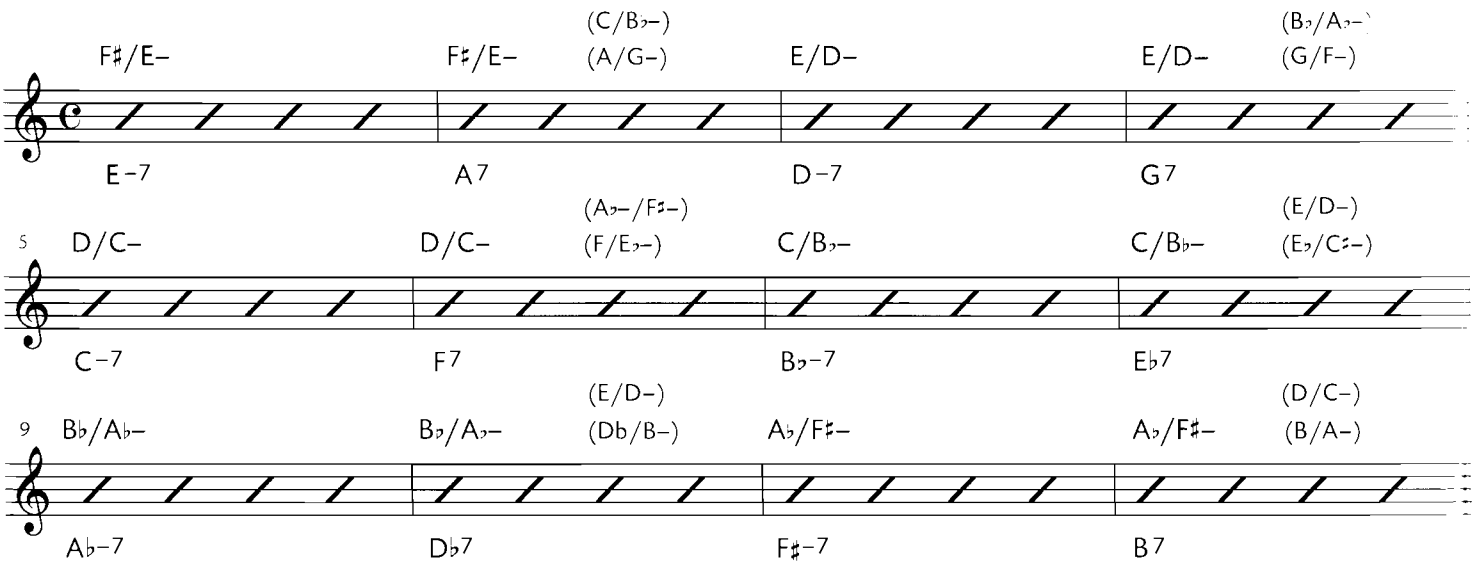


The hexatonic from Chapter 8, "minor over minor a half step apart," can also be played in this context over a major 7♭5 chord.

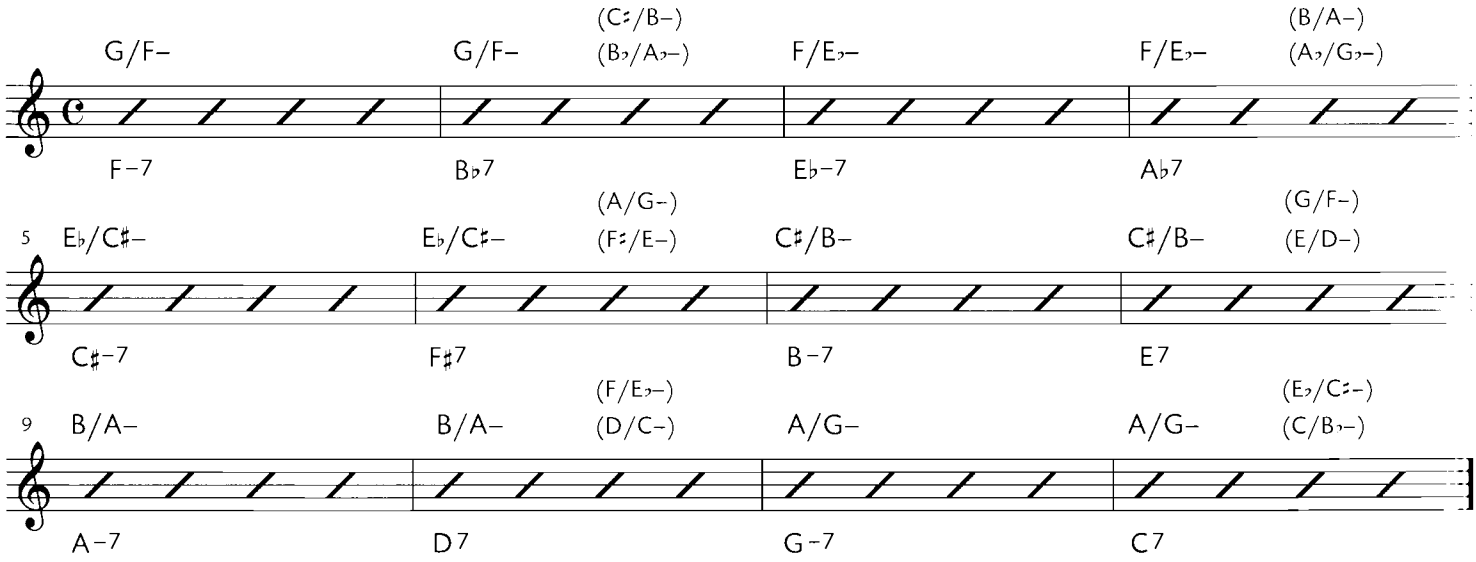
EXAMPLE: C–/C♯– PLAYED ON E Δ7♭5



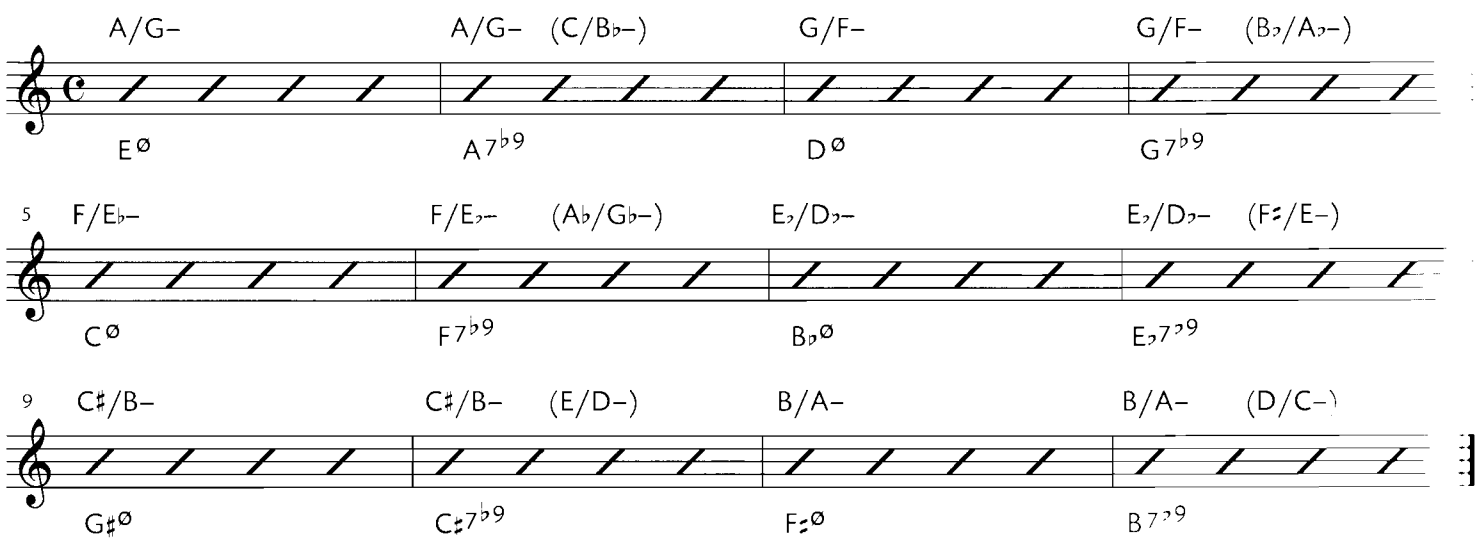
TUNE 6 (CD TRACK 11) | B♭



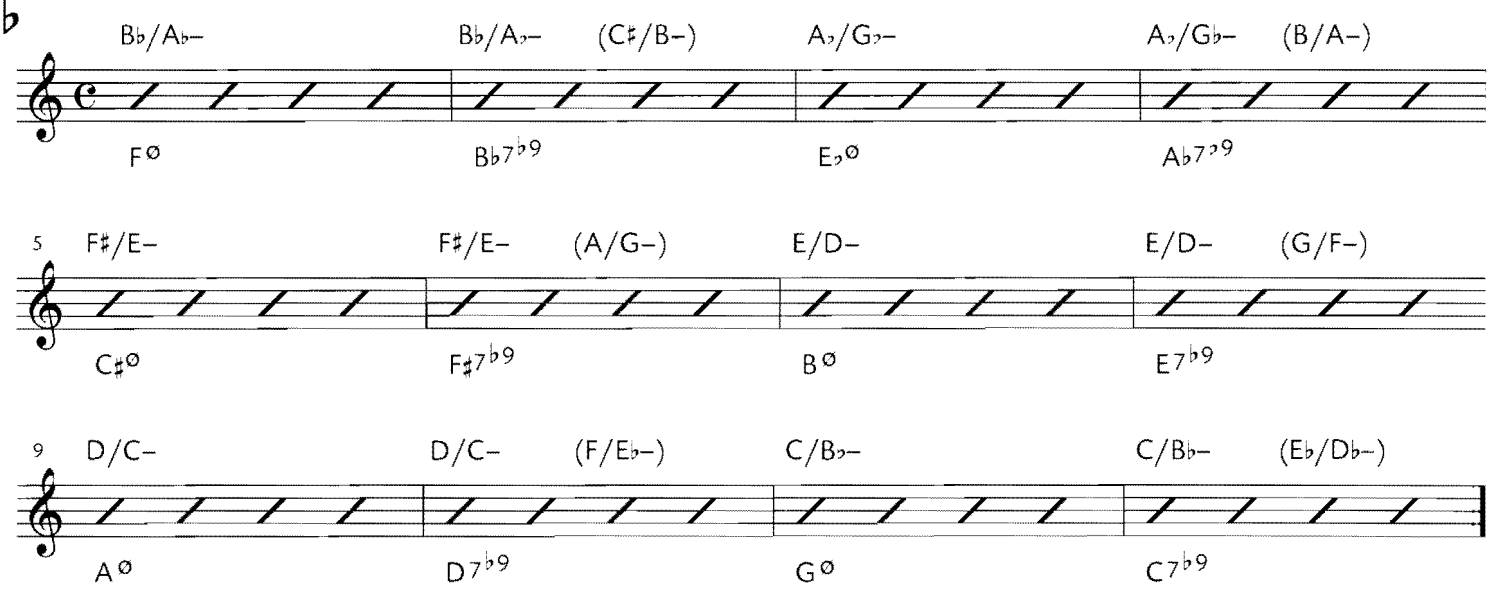
TUNE 7 (CD TRACK 12) | B♭



TUNE 9 (CD TRACK 14) | B♭

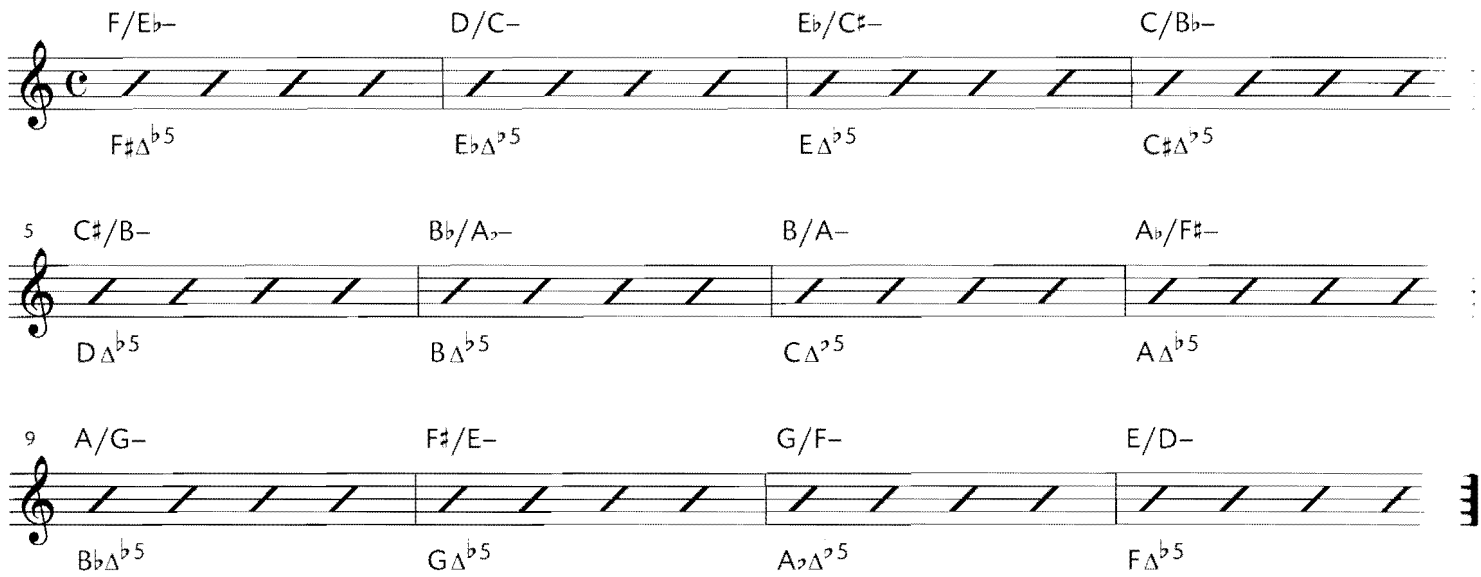


TUNE 10 (CD TRACK 15) | B♭



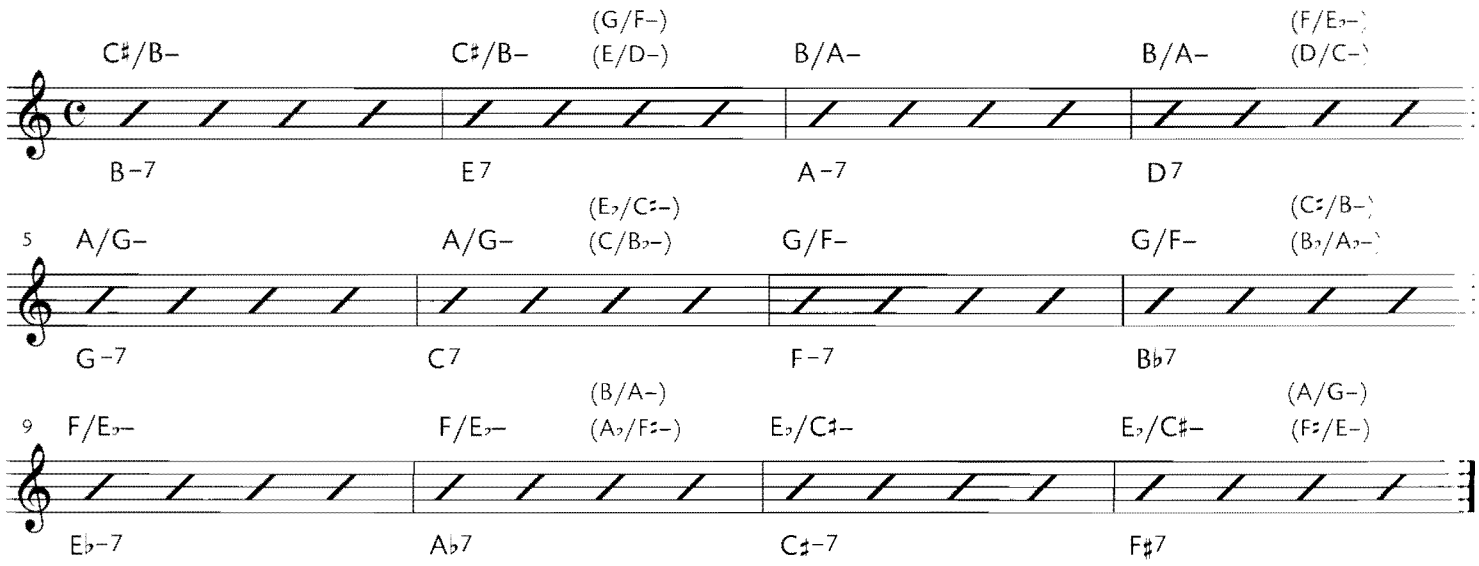
Try using this hexatonic on tune 11 as it sounds the ♭9, ♭5 and 13 of the chords.

TUNE 11 (CD TRACK 16) | B♭

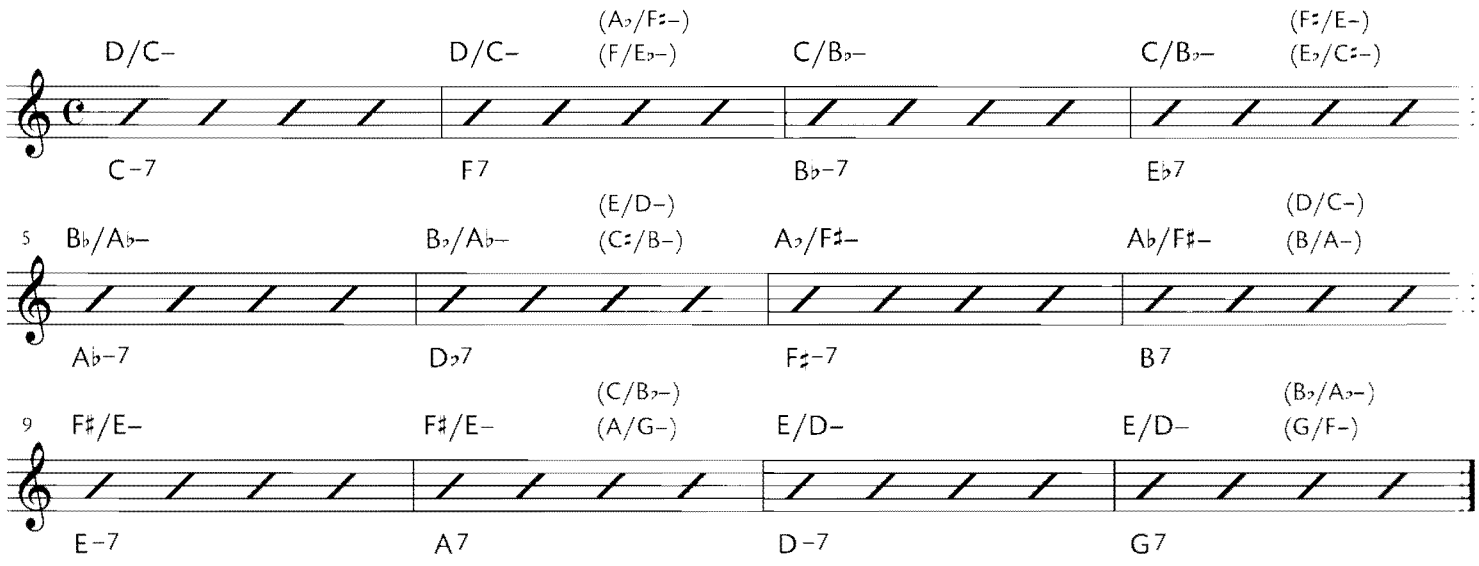


See also the note on page 242.

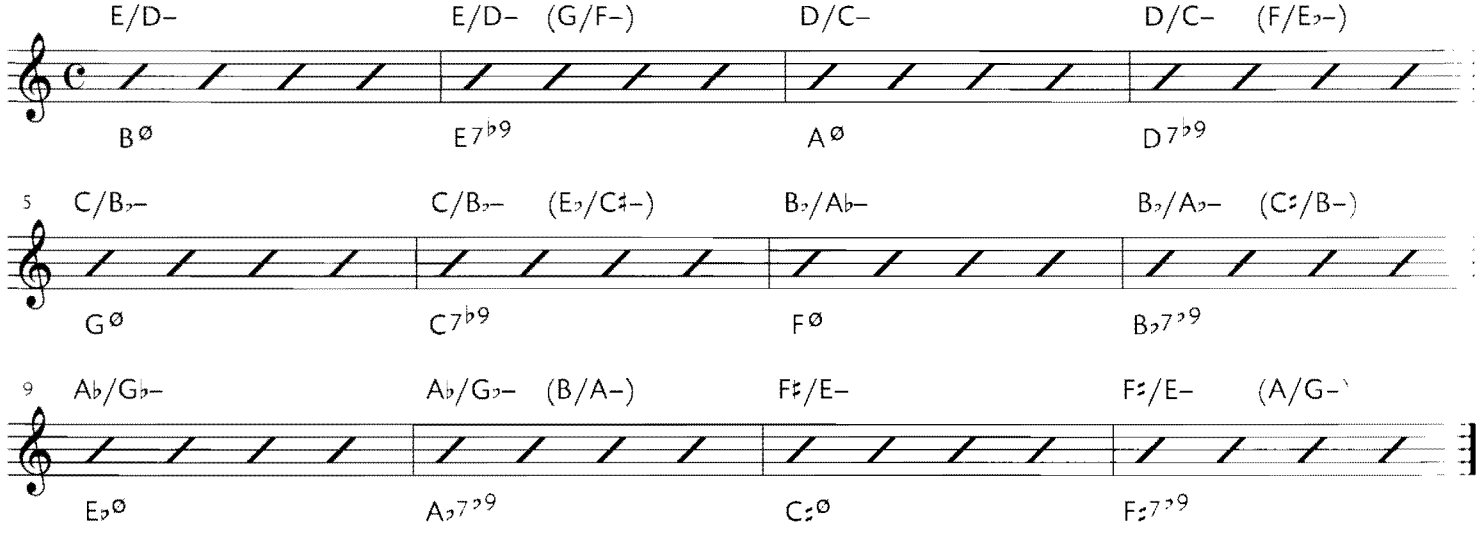
TUNE 6 (CD TRACK 11) | E♭



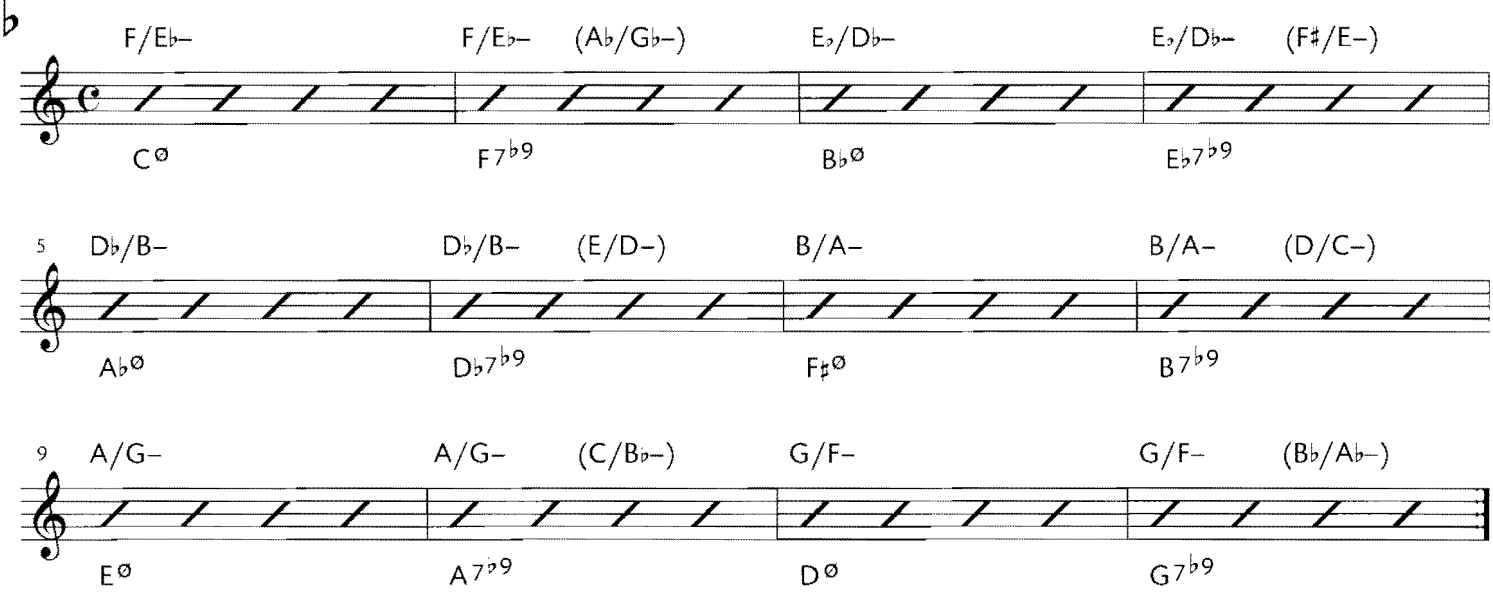
TUNE 7 (CD TRACK 12) | E♭



TUNE 9 (CD TRACK 14) | E♭

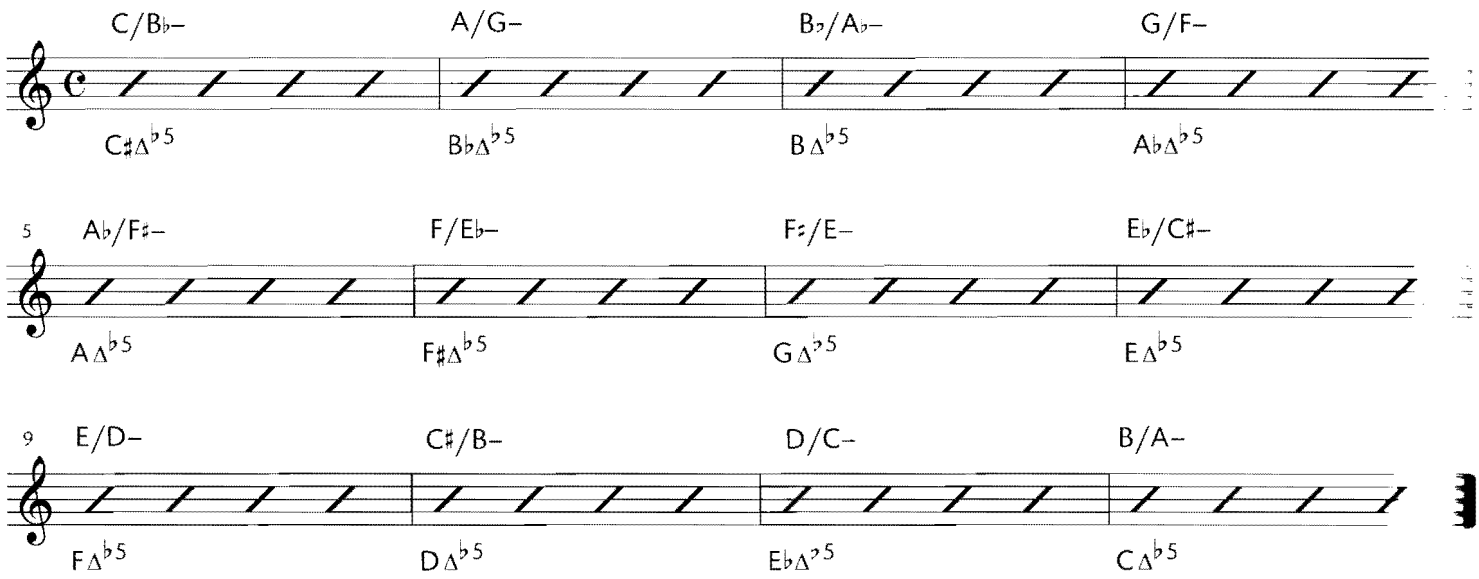


TUNE 10 (CD TRACK 15) | E♭



Try using this hexatonic on tune 11 as it sounds the ♯9, ♭5 and 13 of the chords.

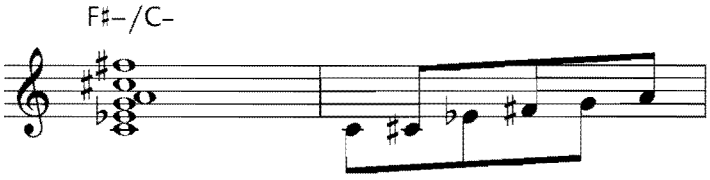
TUNE 11 (CD TRACK 16) | E♭



See also the note on page 242.

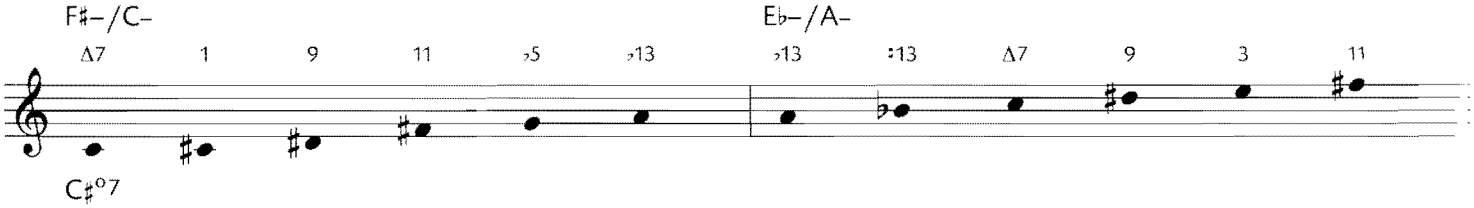
The next hexatonic is a two minor triads a tritone apart. It fits well over diminished chords or dominant chords that are being played with diminished scales.

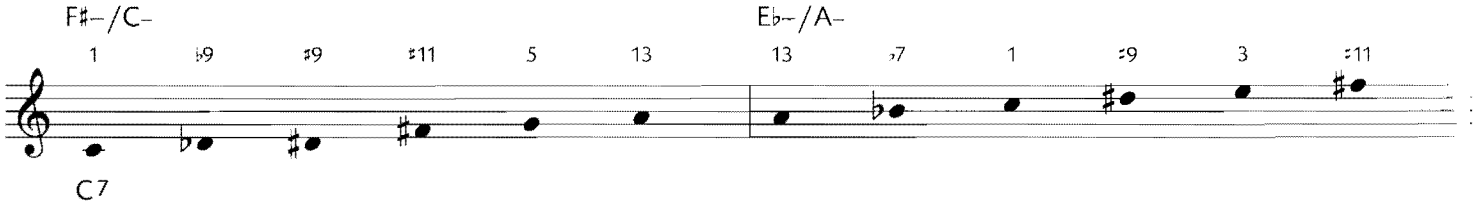
EXAMPLE: F♯–/C–

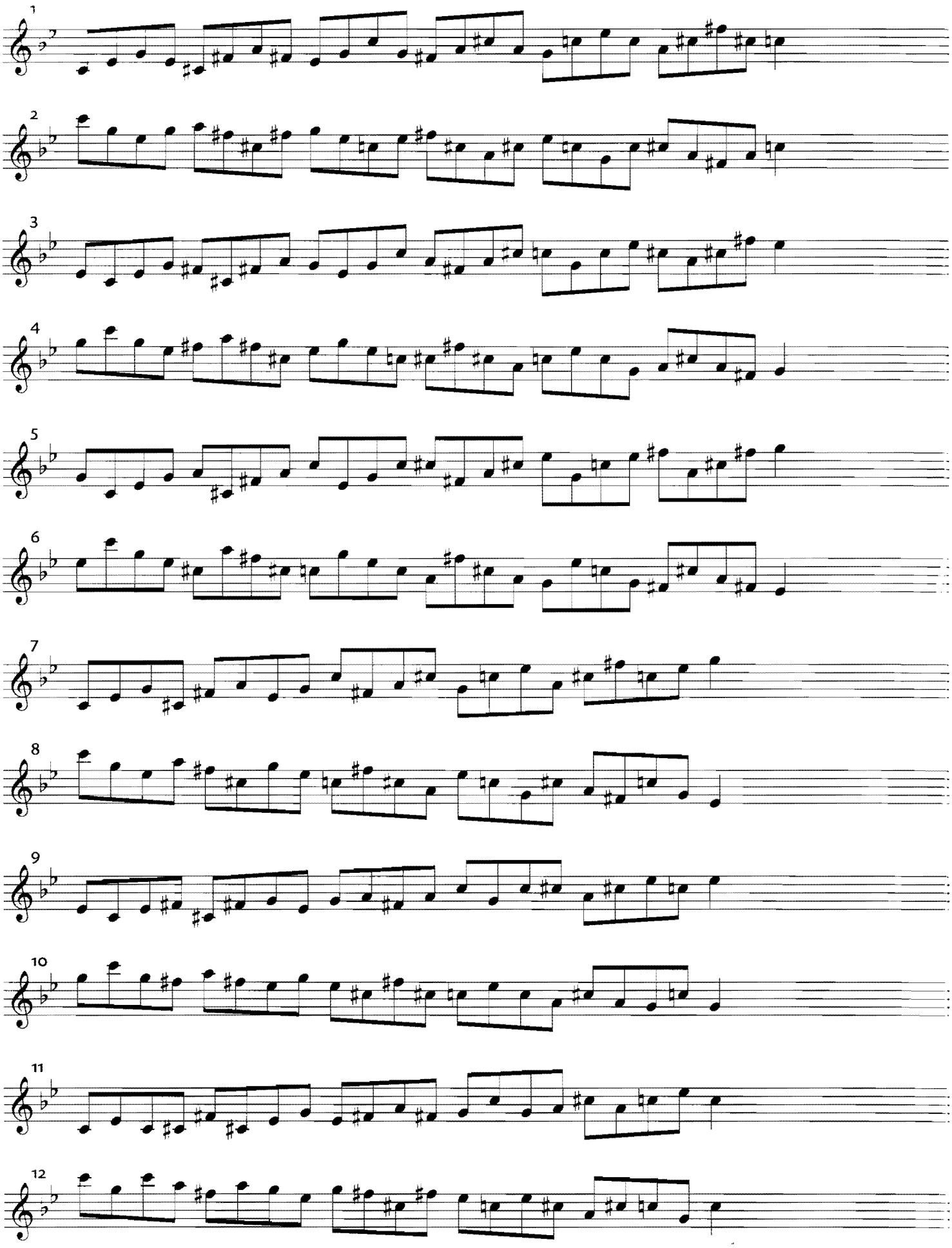


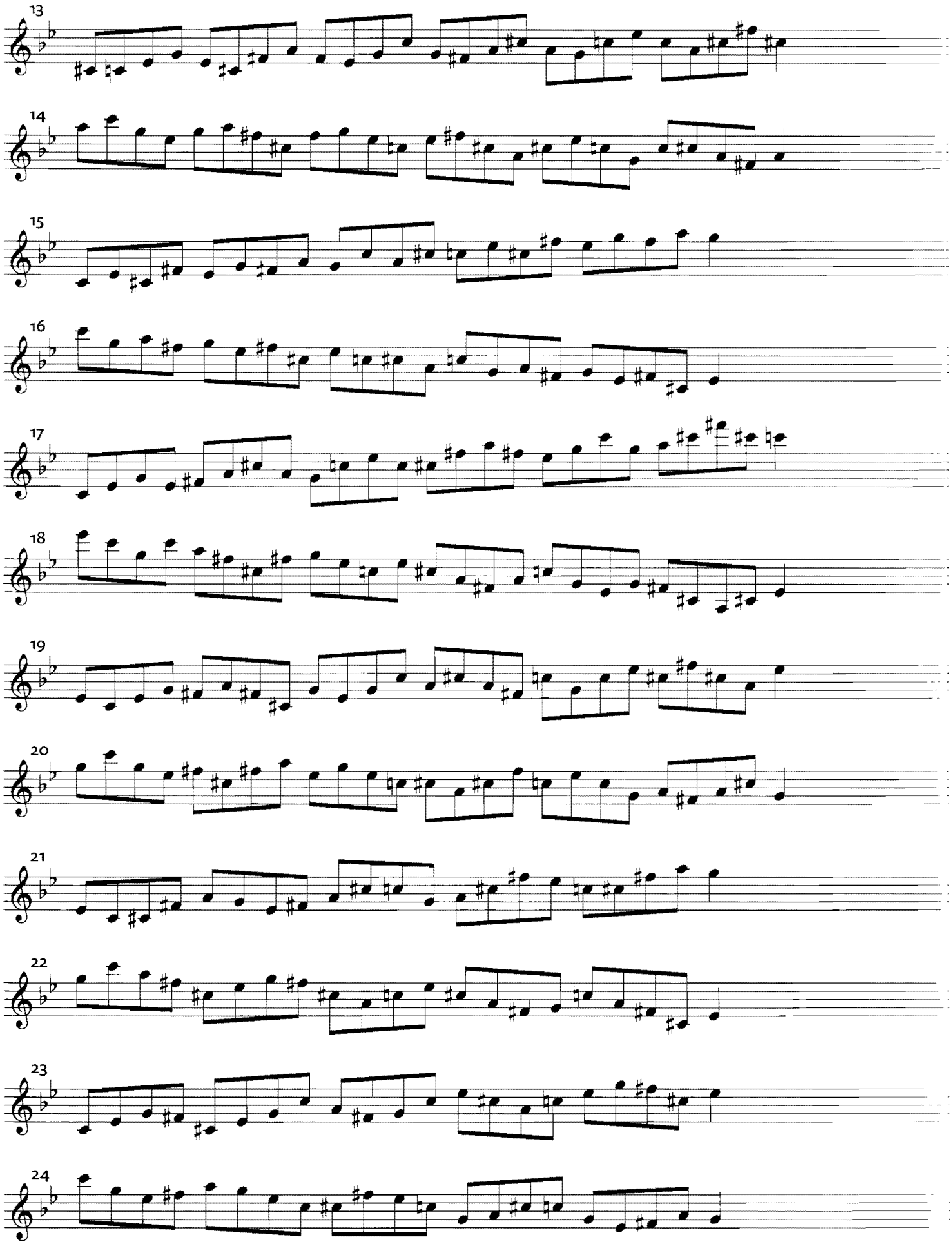
For example, the hexatonics F♯–/C– or E♭–/A– can be played over a C♯ diminished chord or a C7 chord.

EXAMPLE





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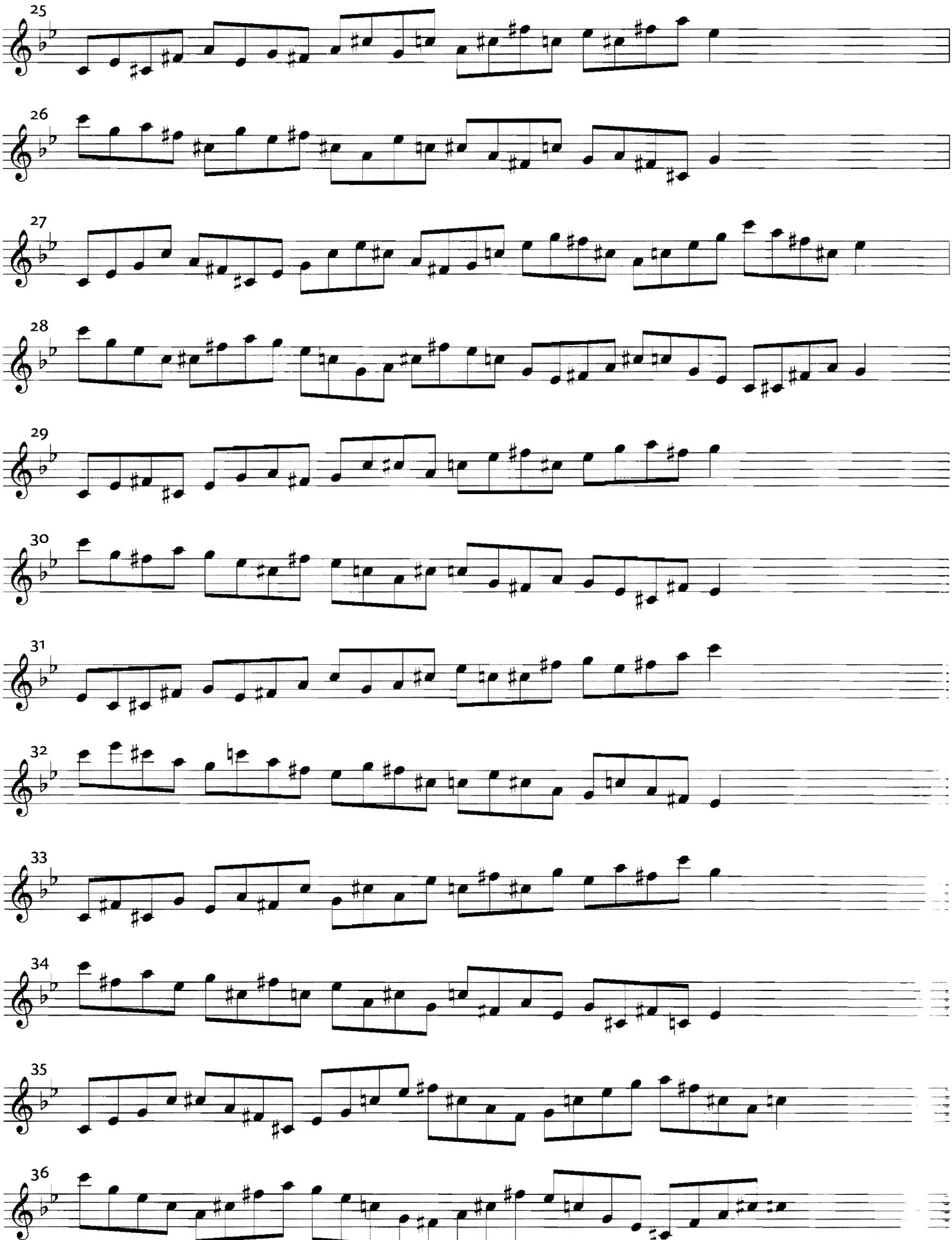
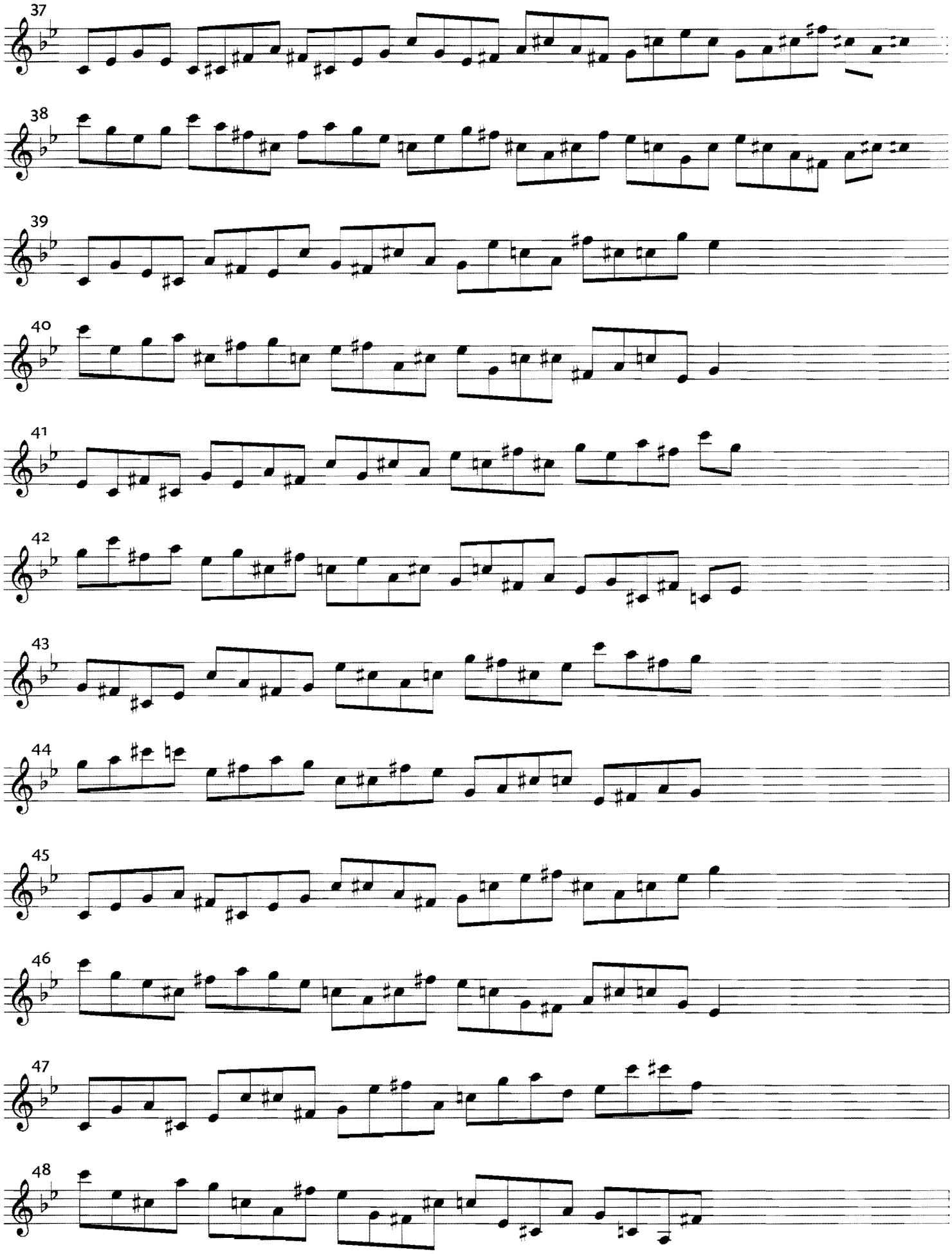
F♯–/C–

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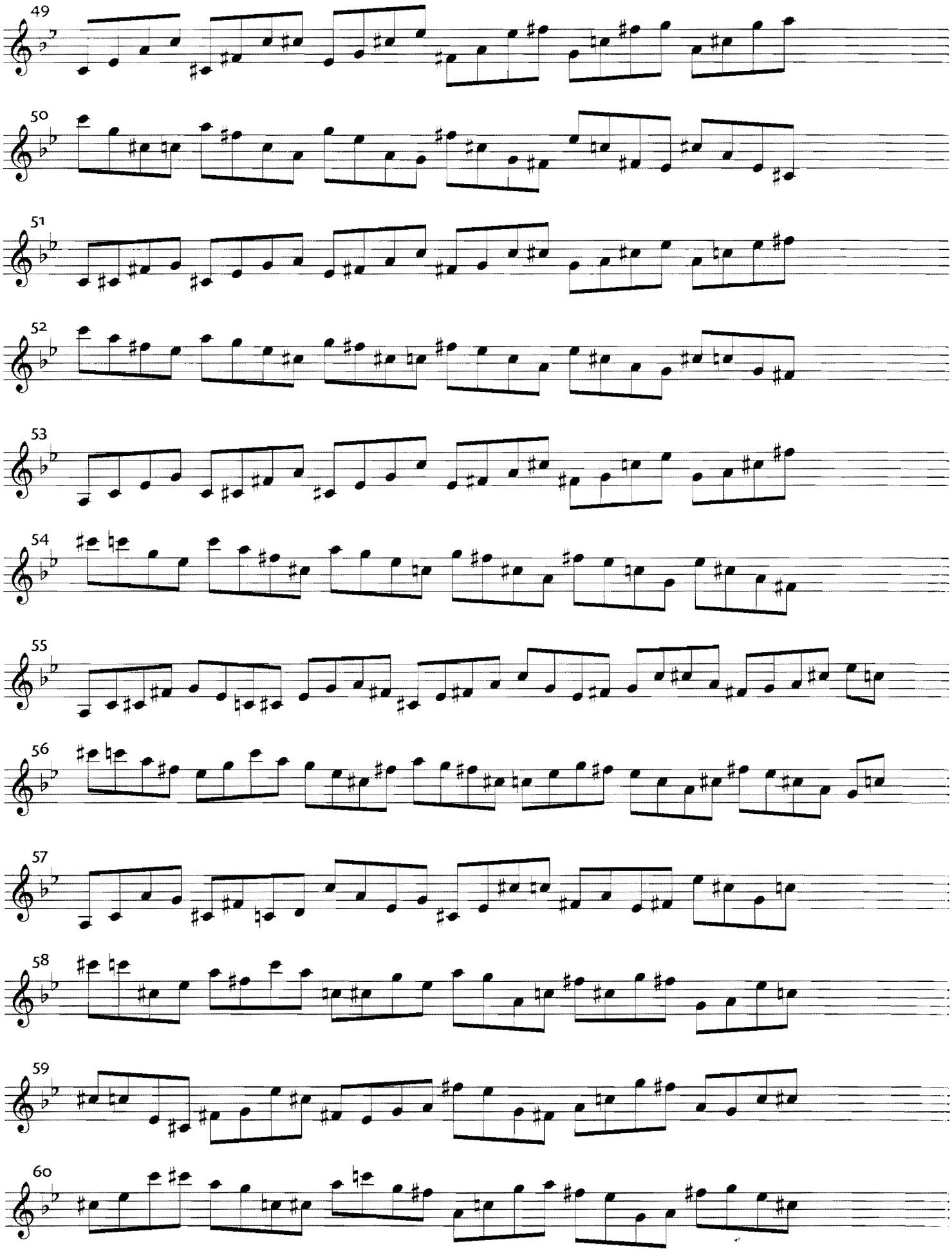
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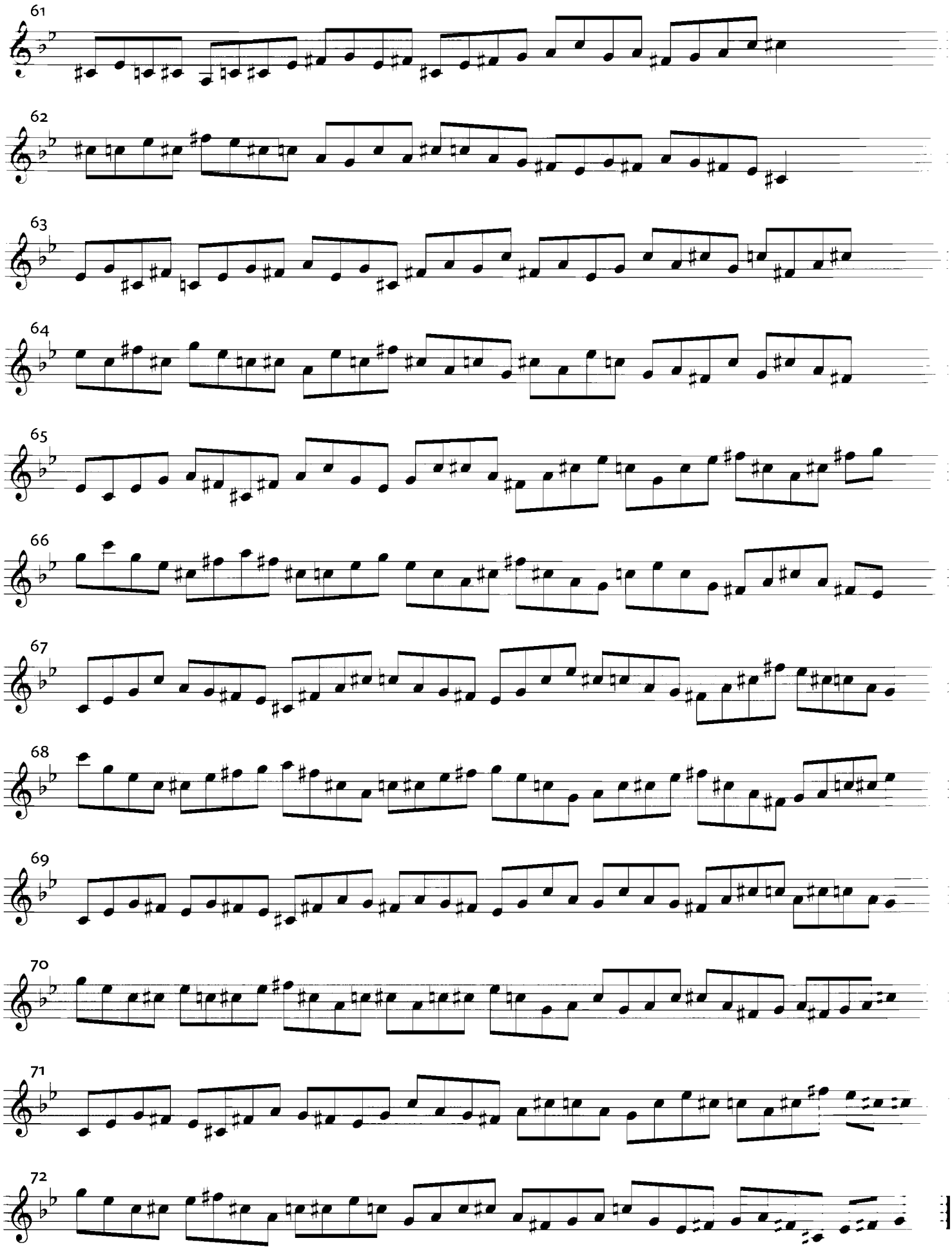
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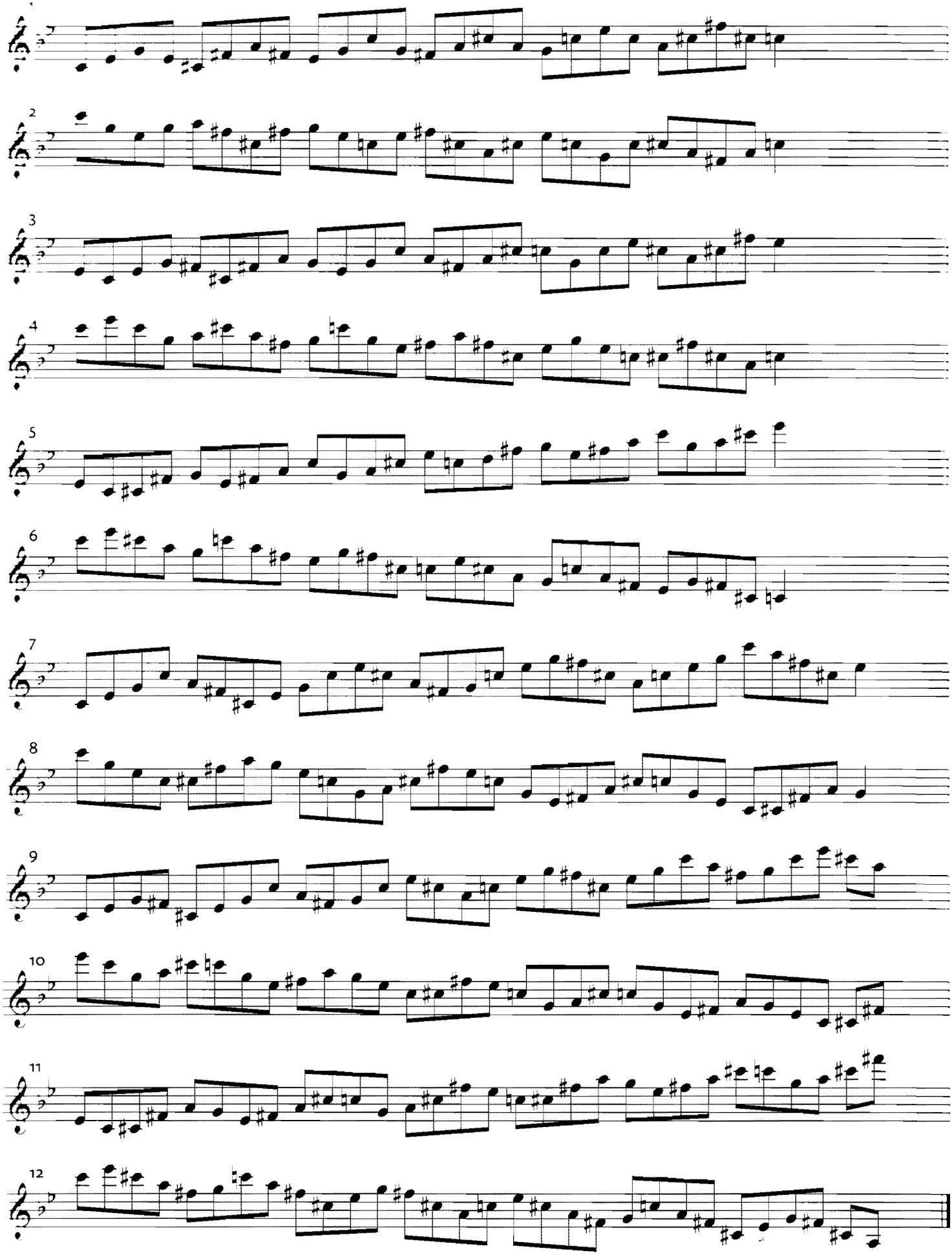
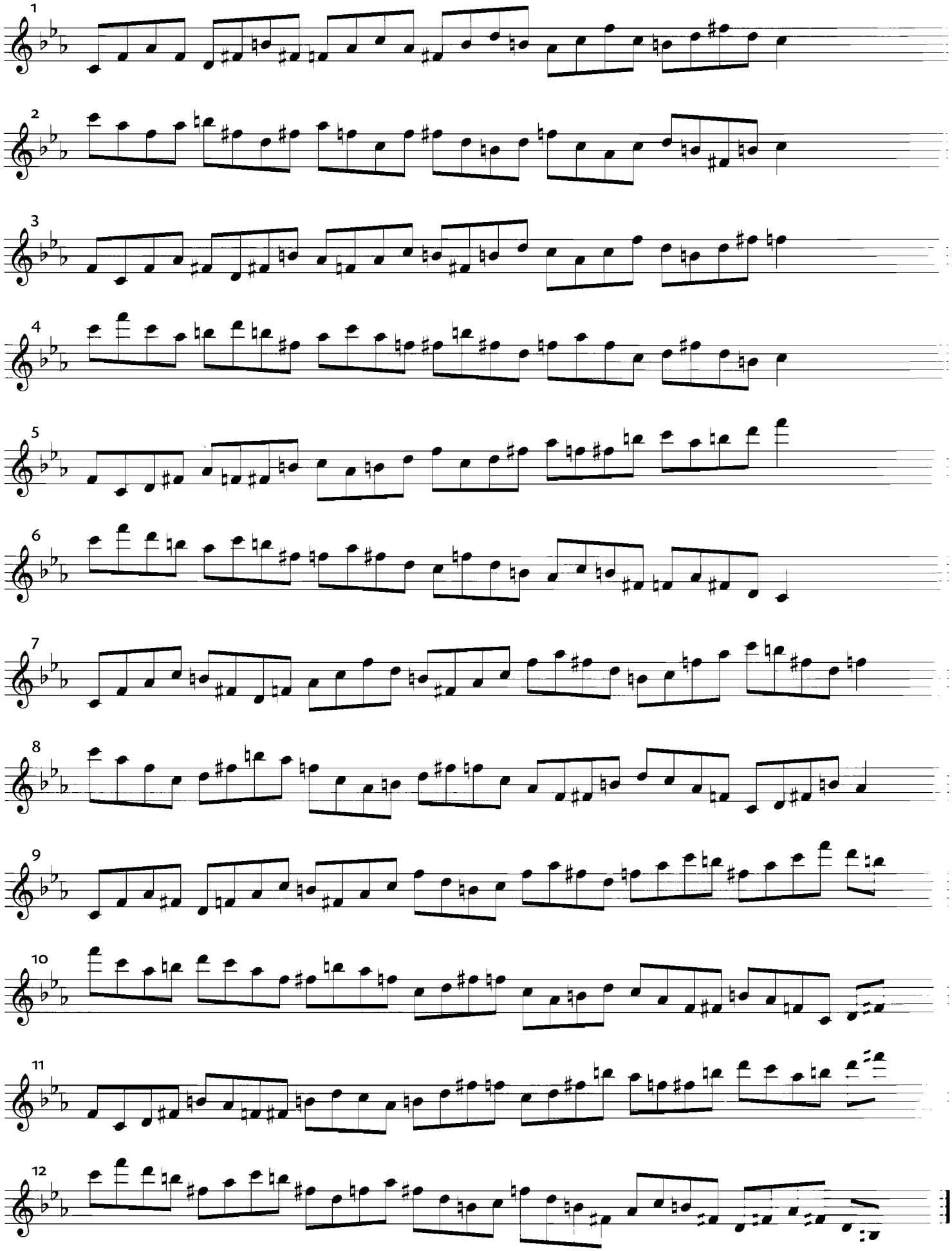
F♯–/C–

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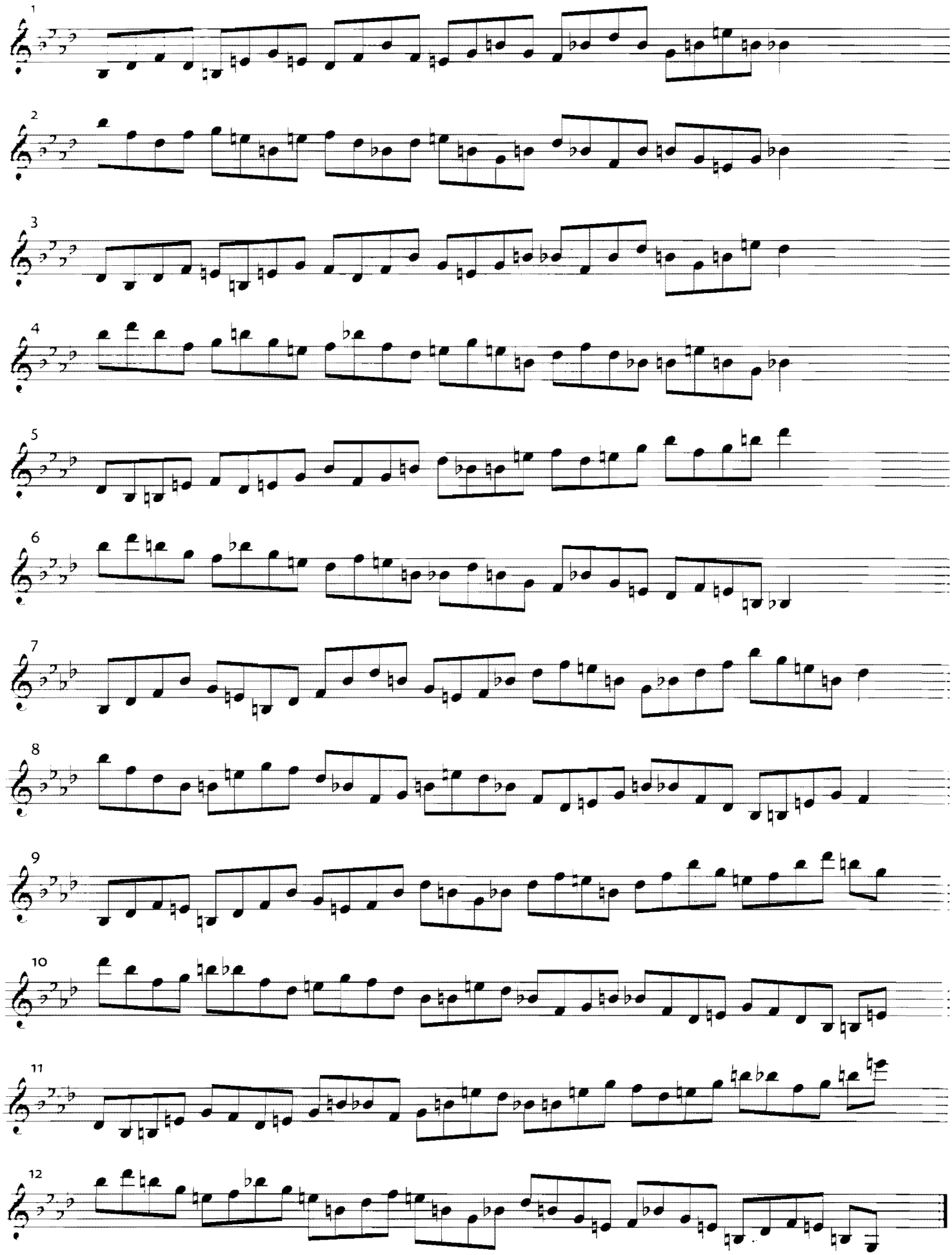
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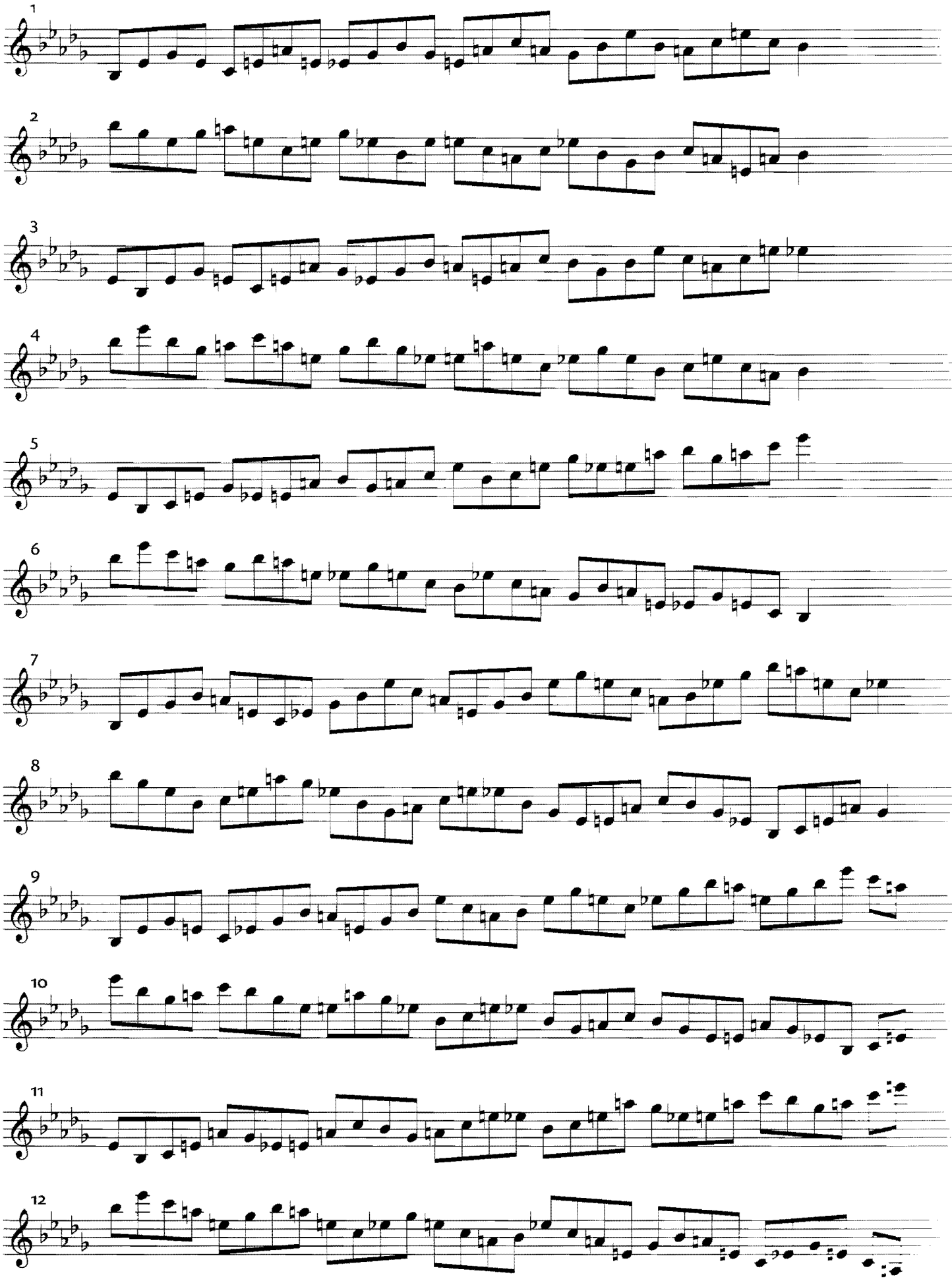
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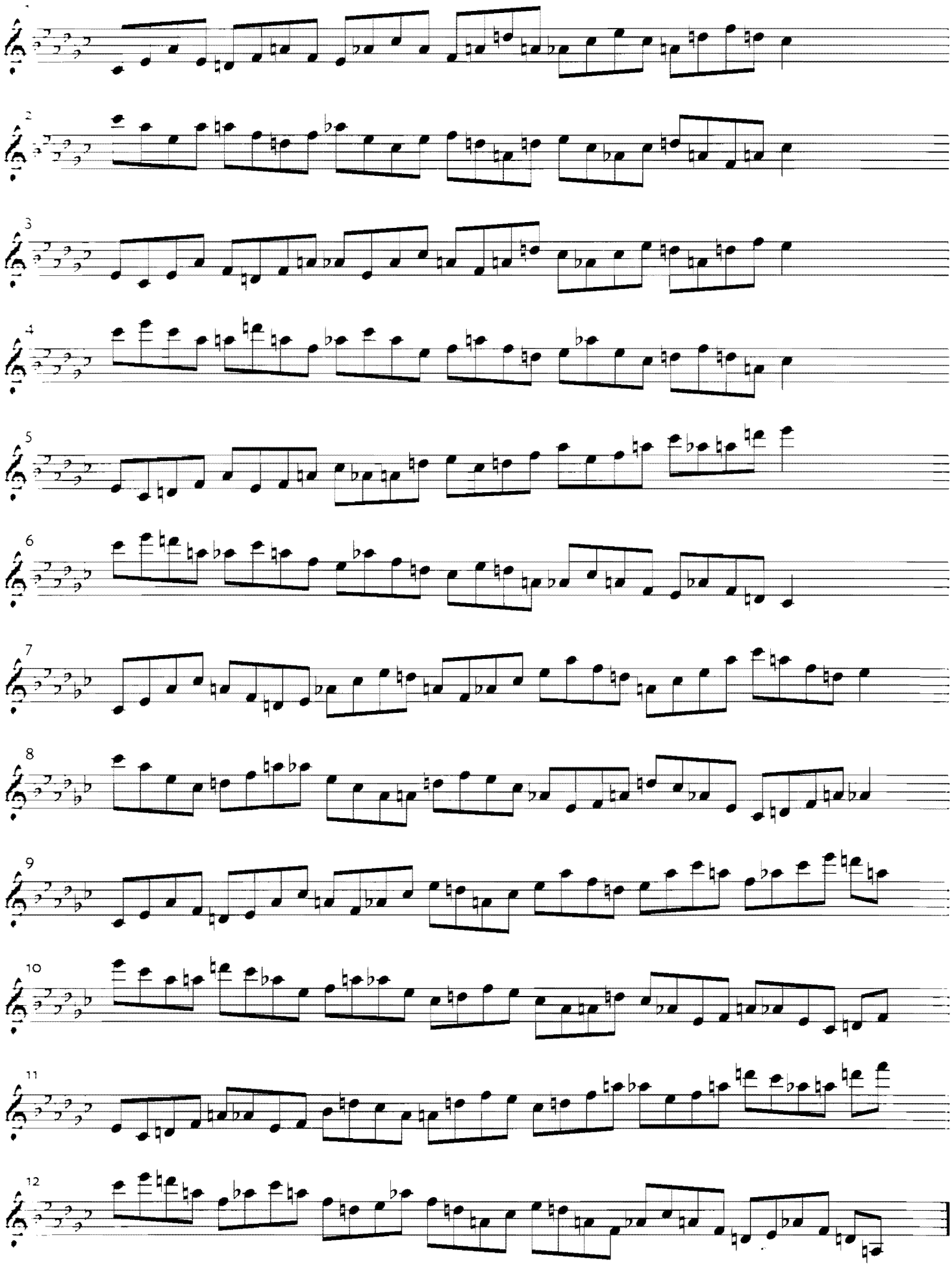
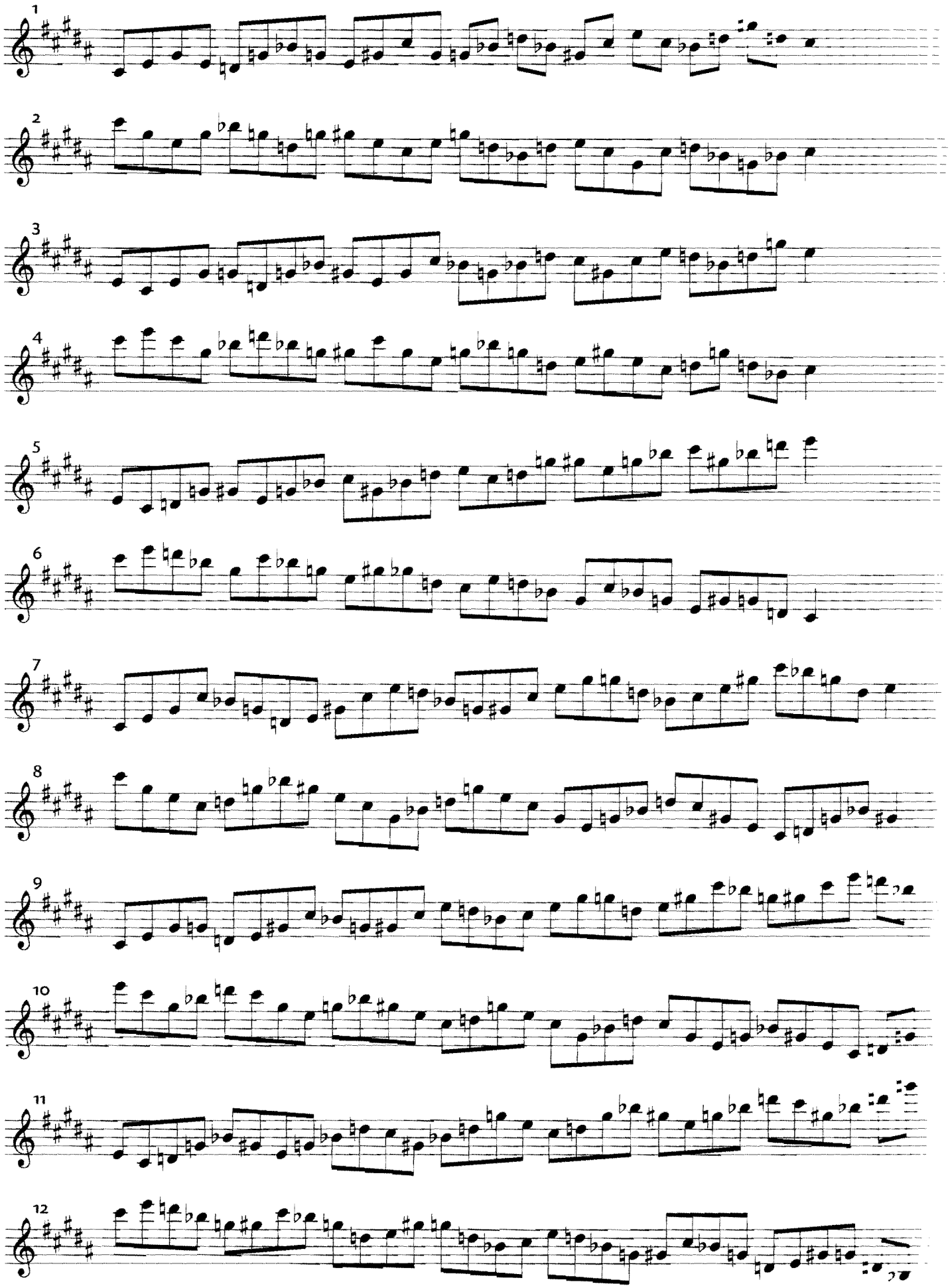
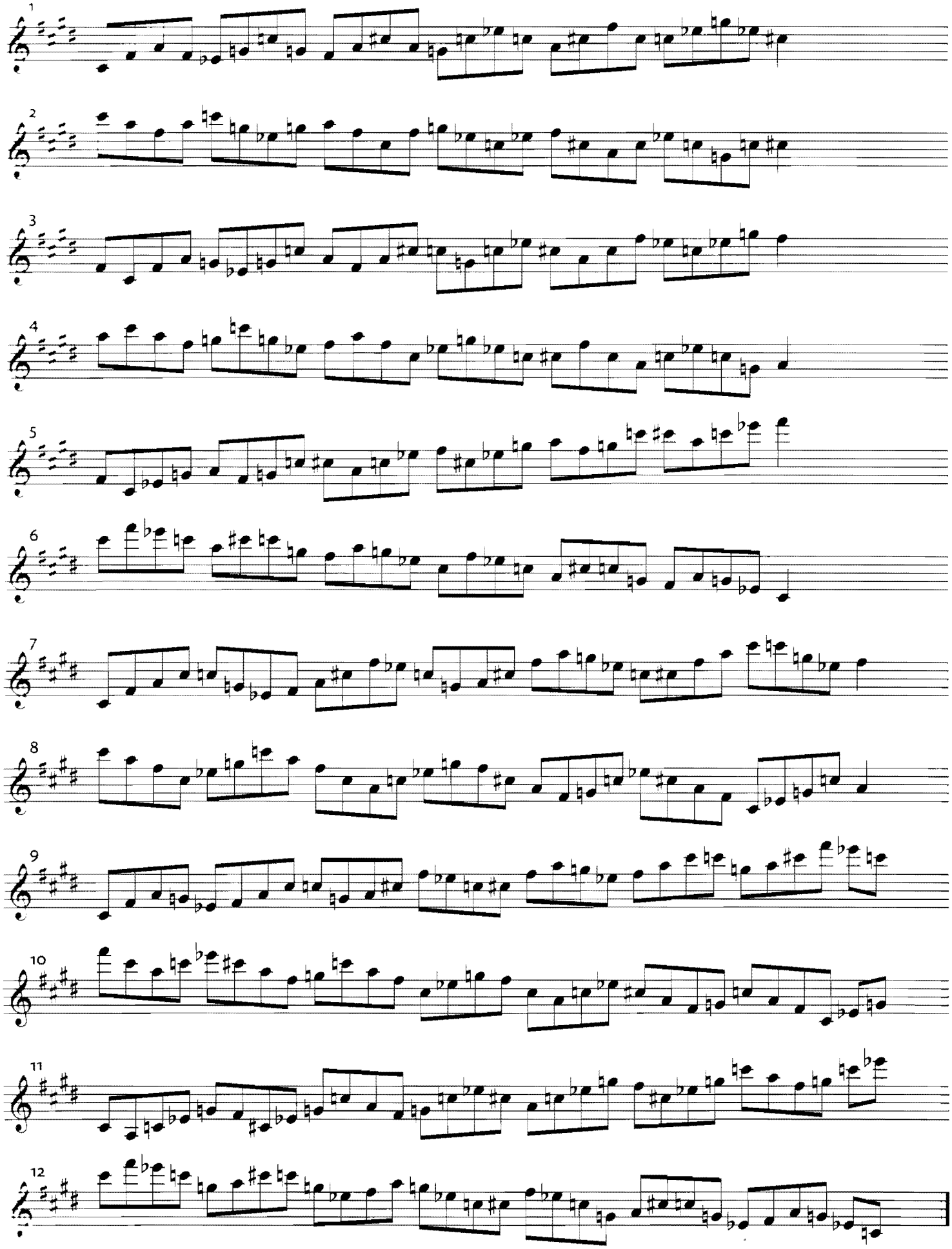
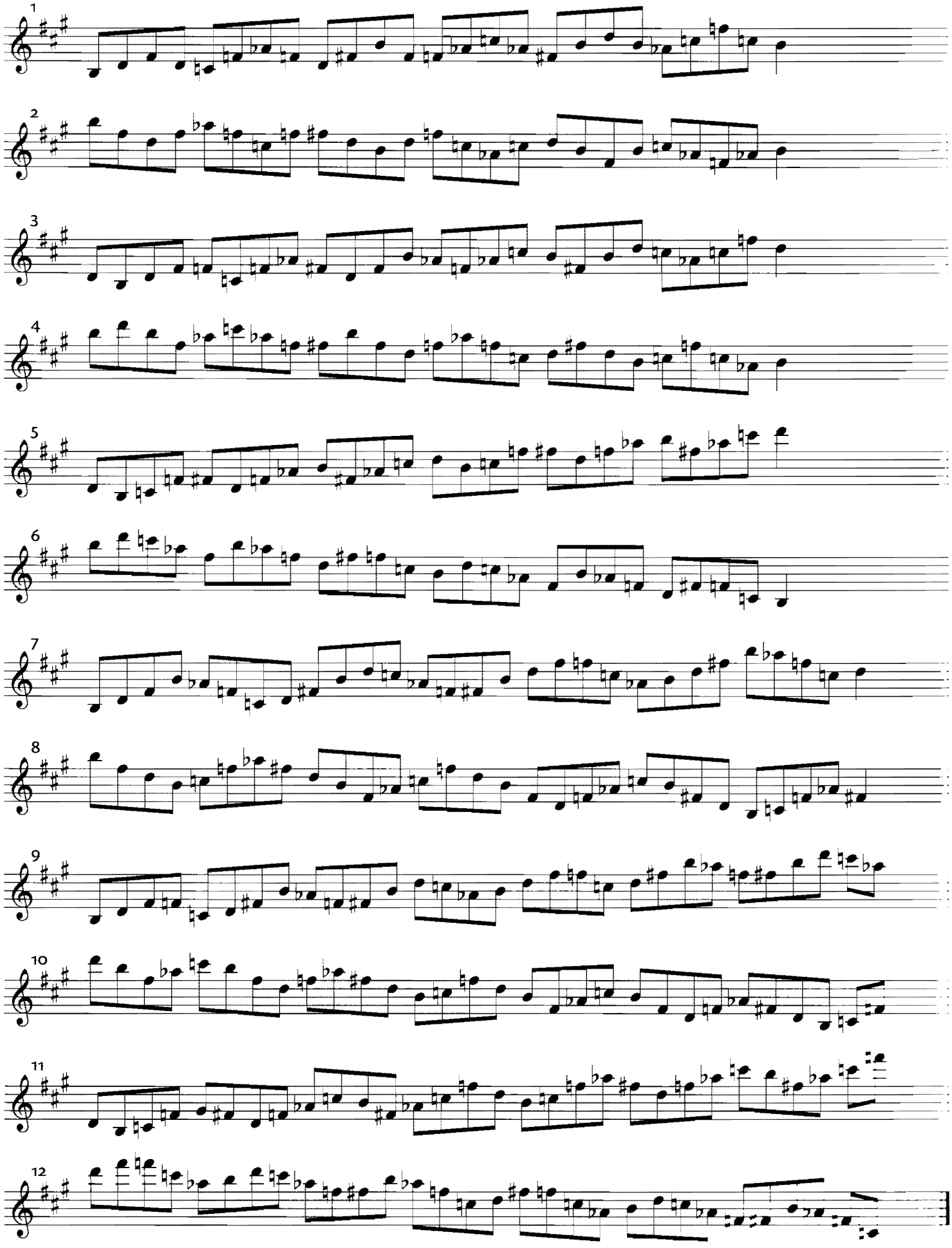
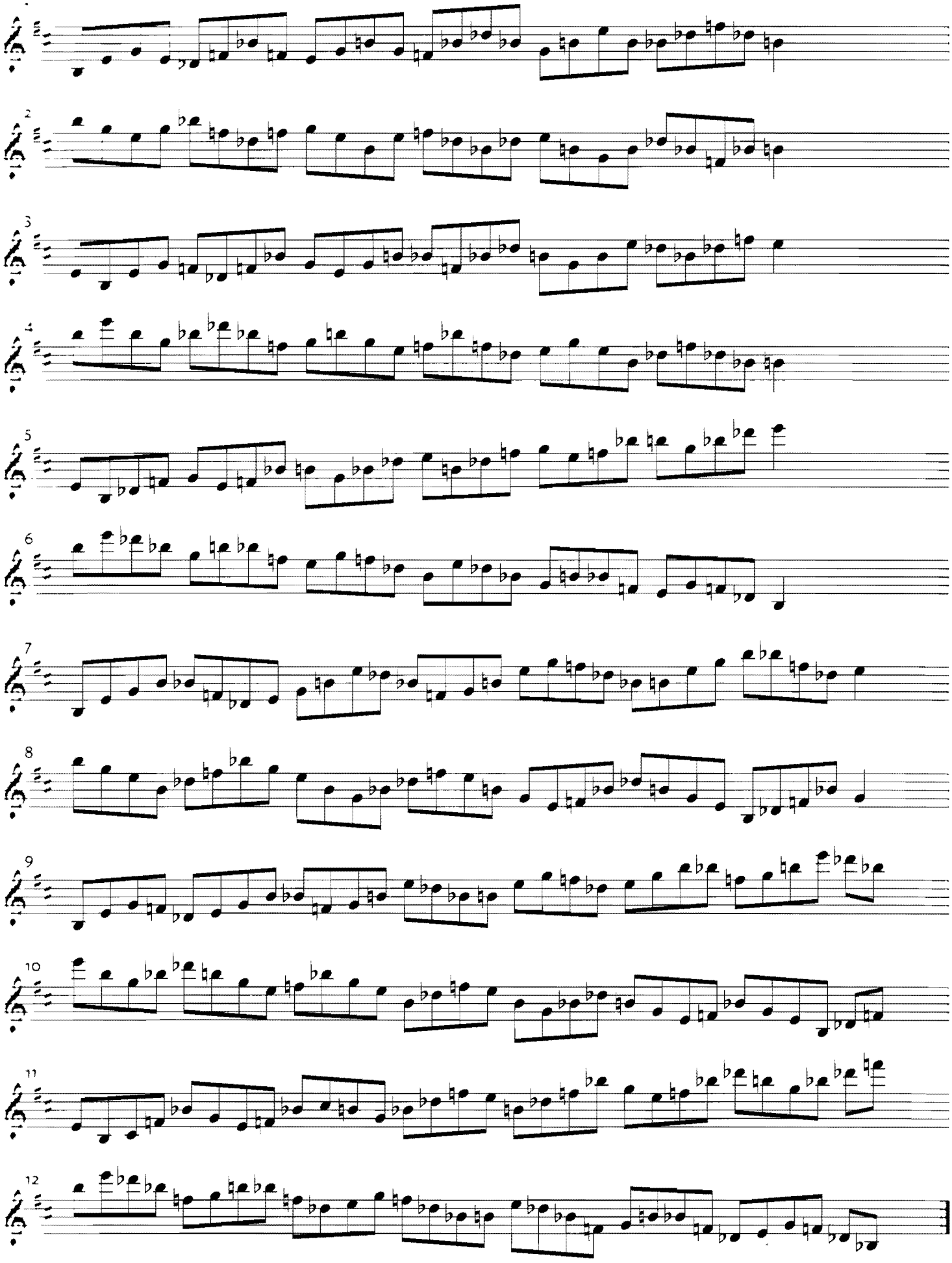


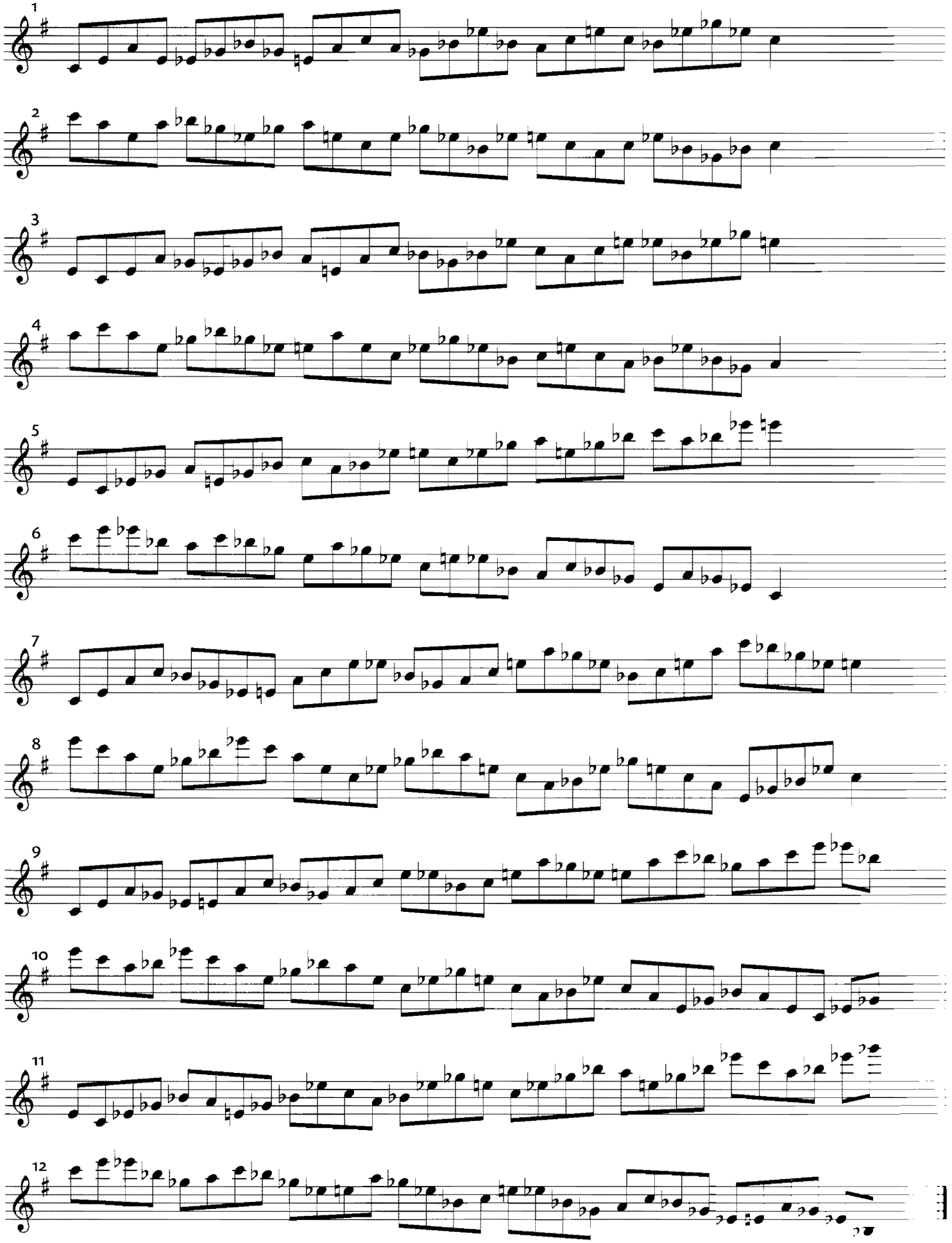


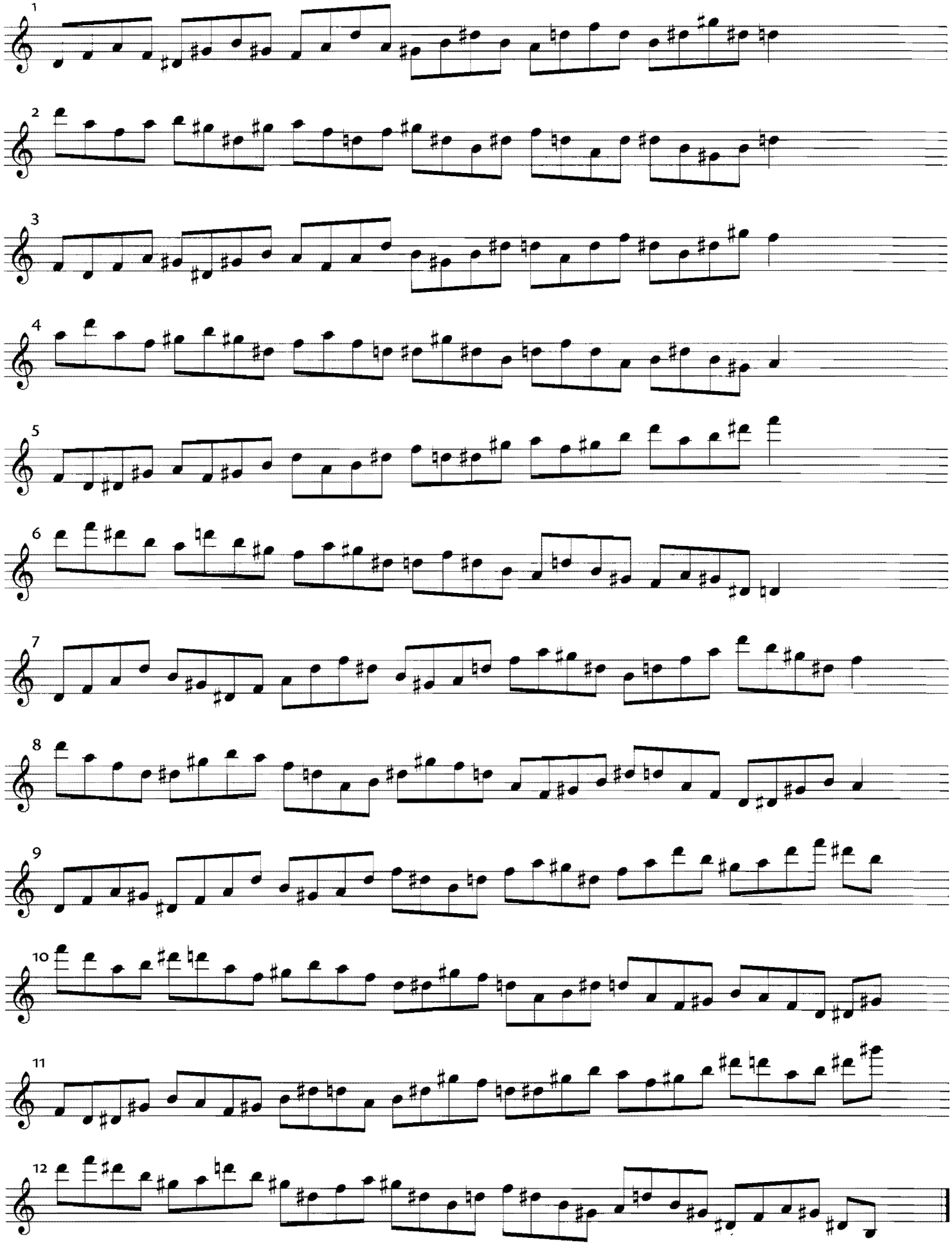
C–/F♯–







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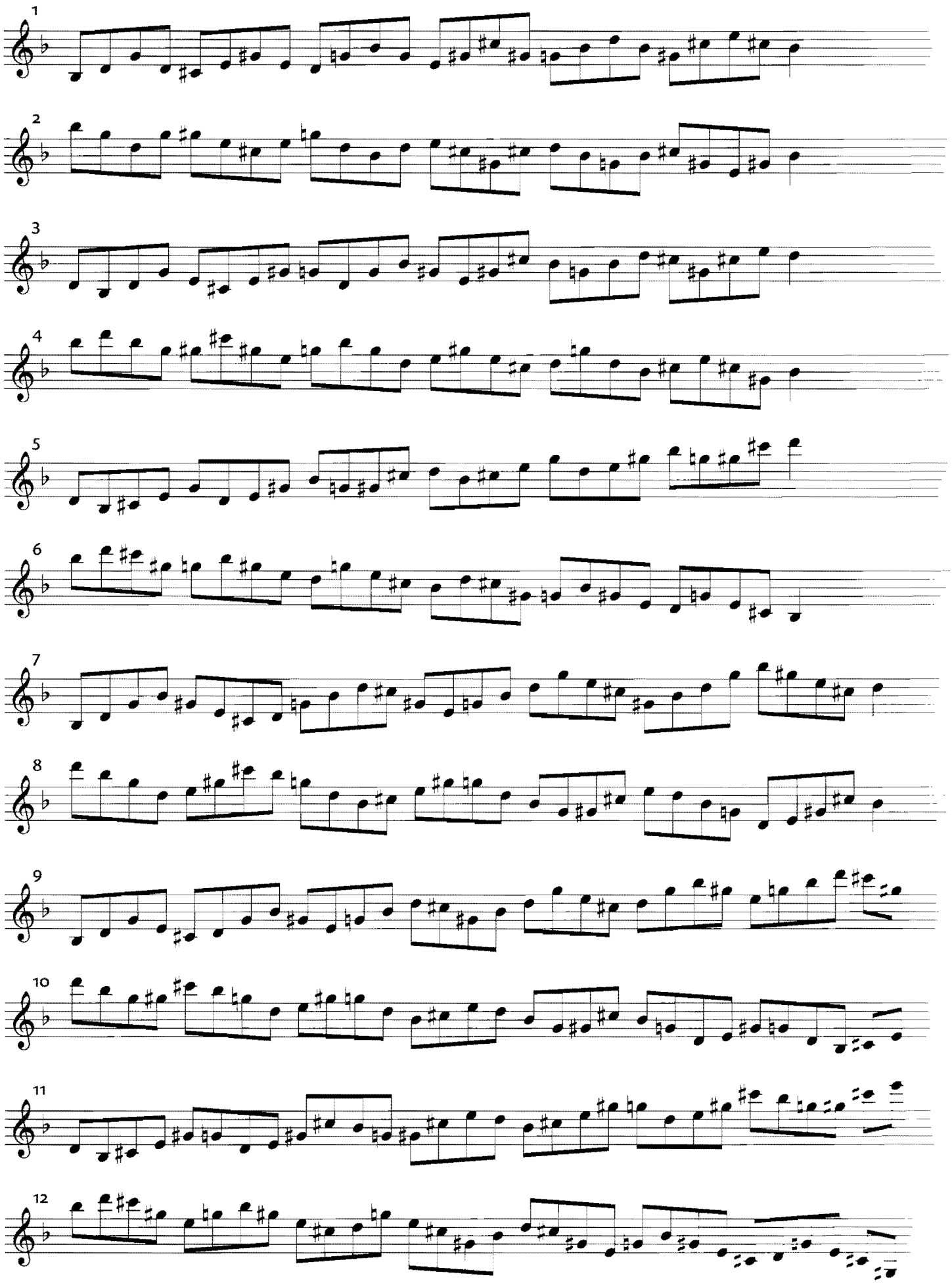
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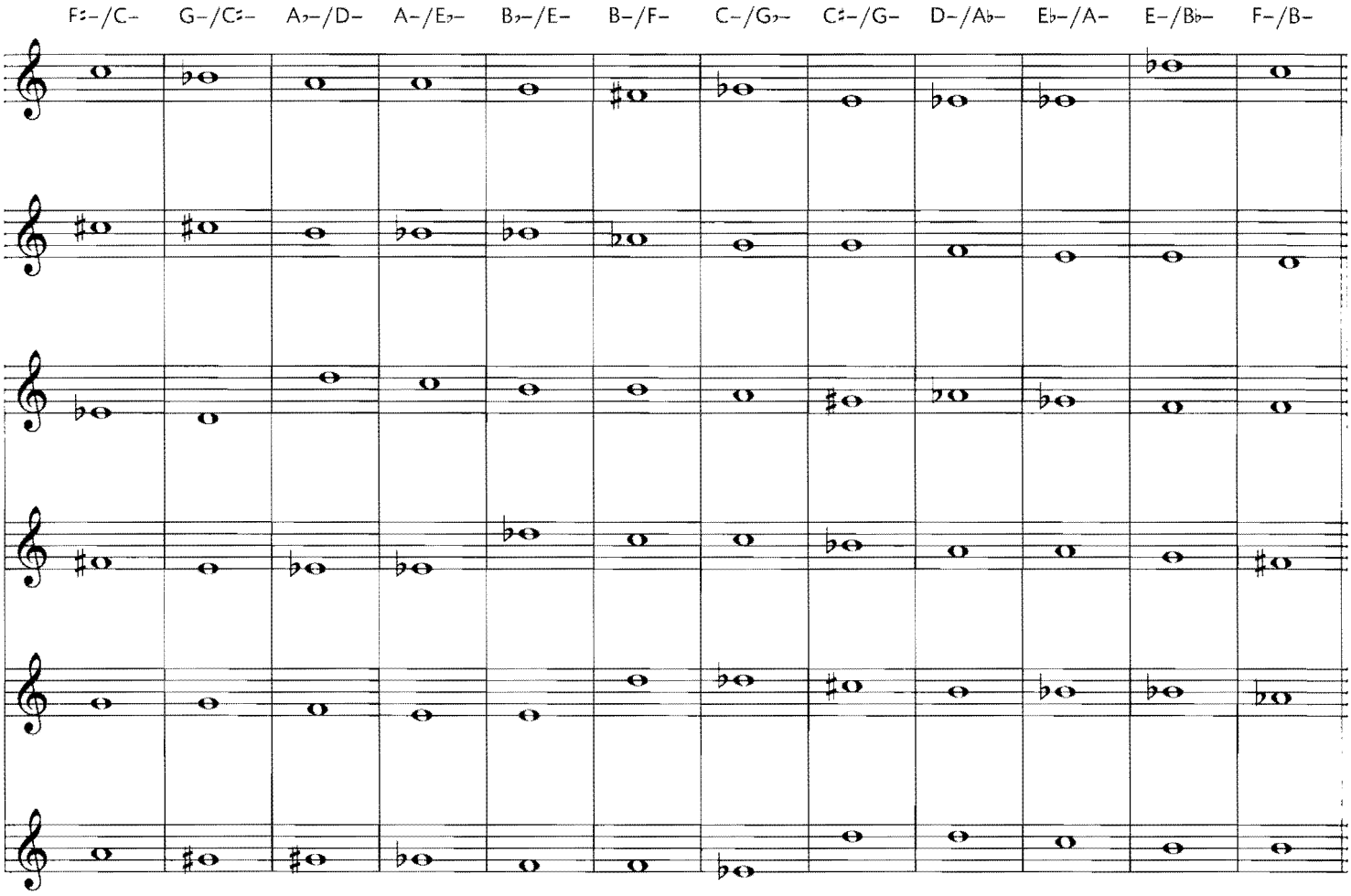
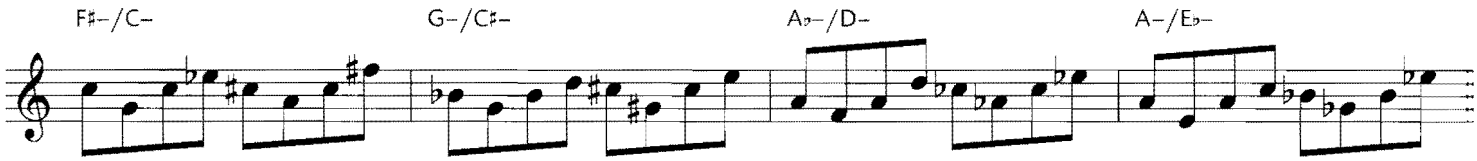
DESCENDING GRID: F♯–/C–

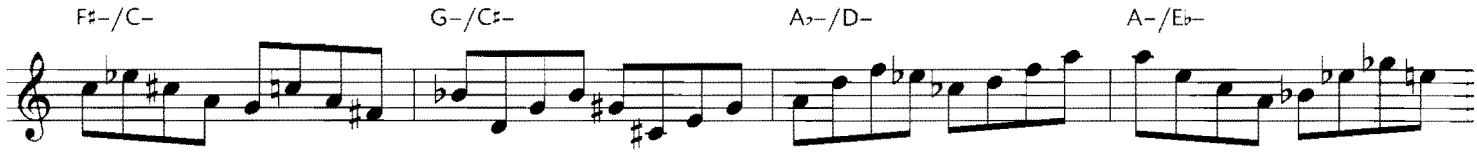
Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.



EXAMPLE using the same melodic phrase from each starting note of the grid.



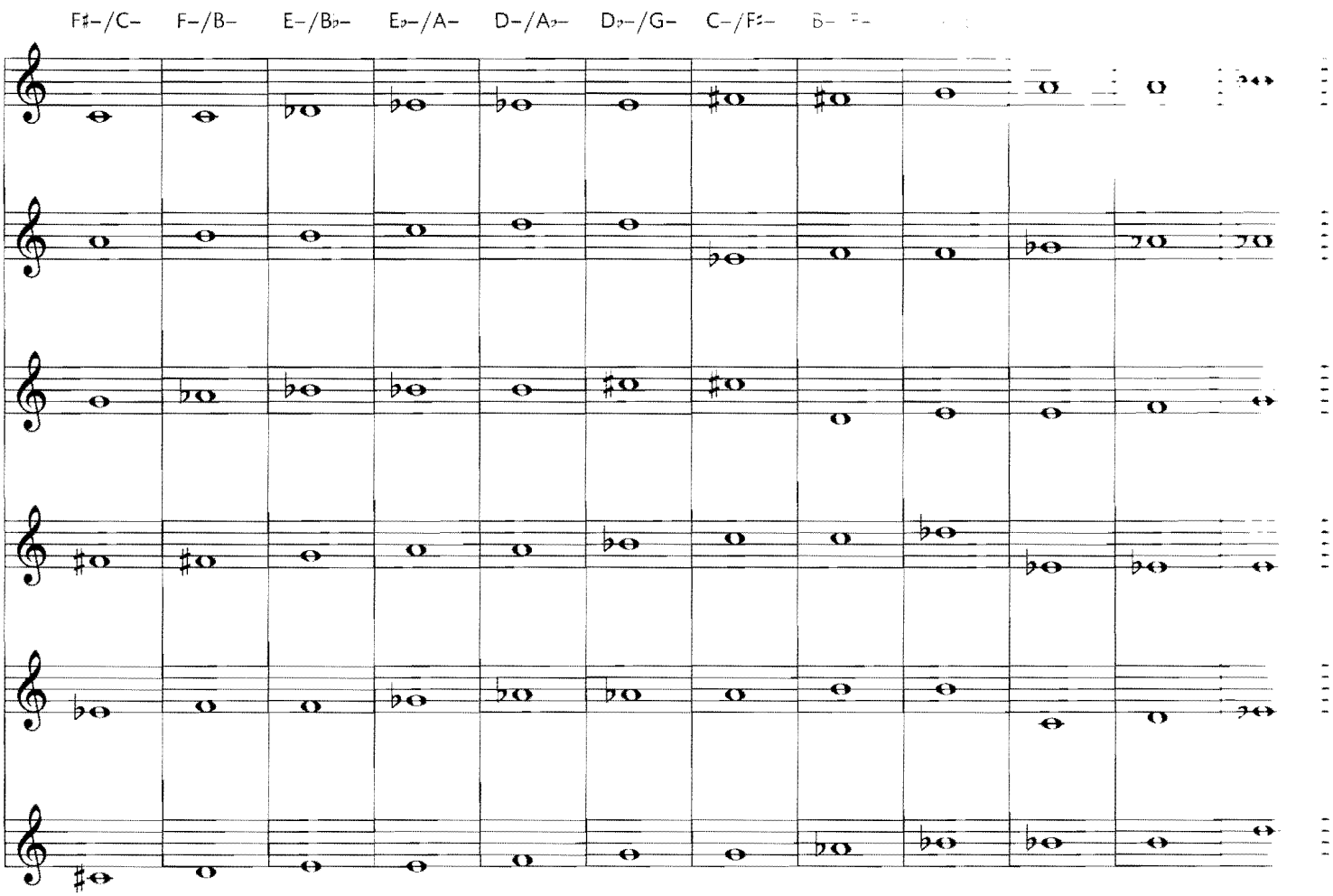
EXAMPLE using different melodic phrases from each starting note of the grid.



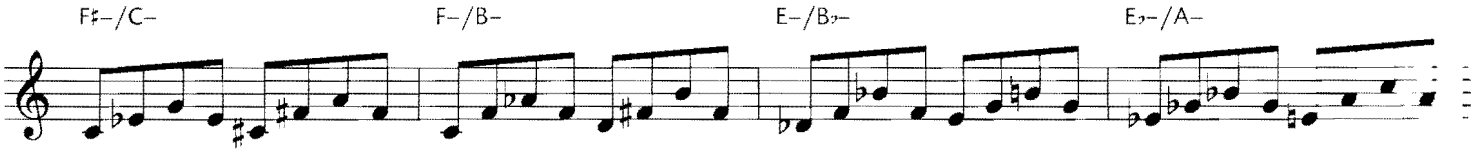
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: F♯– C–

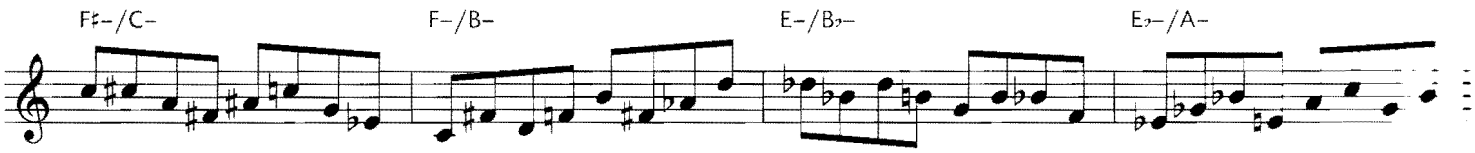
Try playing 8 notes of any hexatonic melody using the notes



EXAMPLE using the same melodic phrase from each starting note of the grid.



EXAMPLE using different melodic phrases from each starting note of the grid.



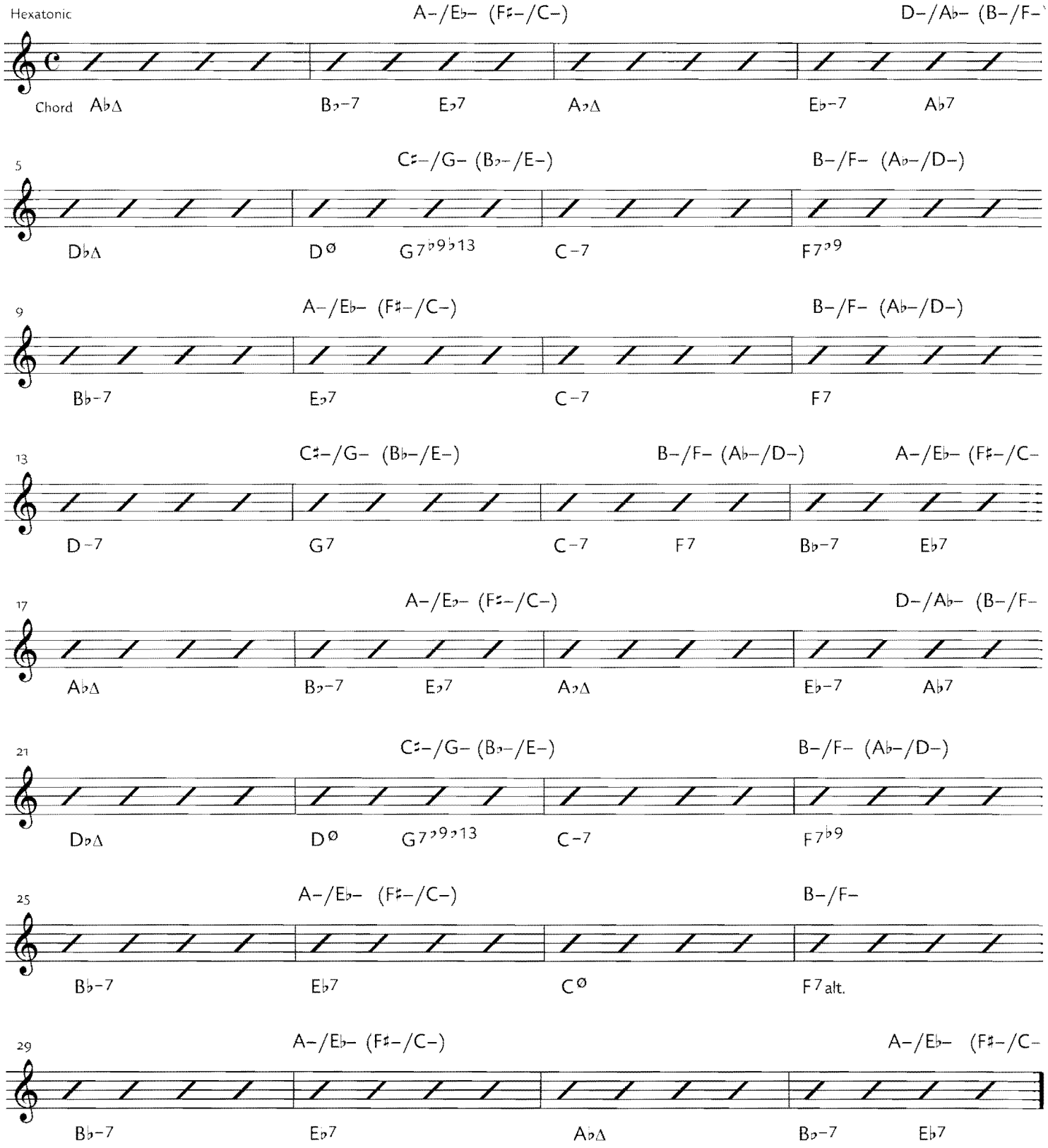
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

C

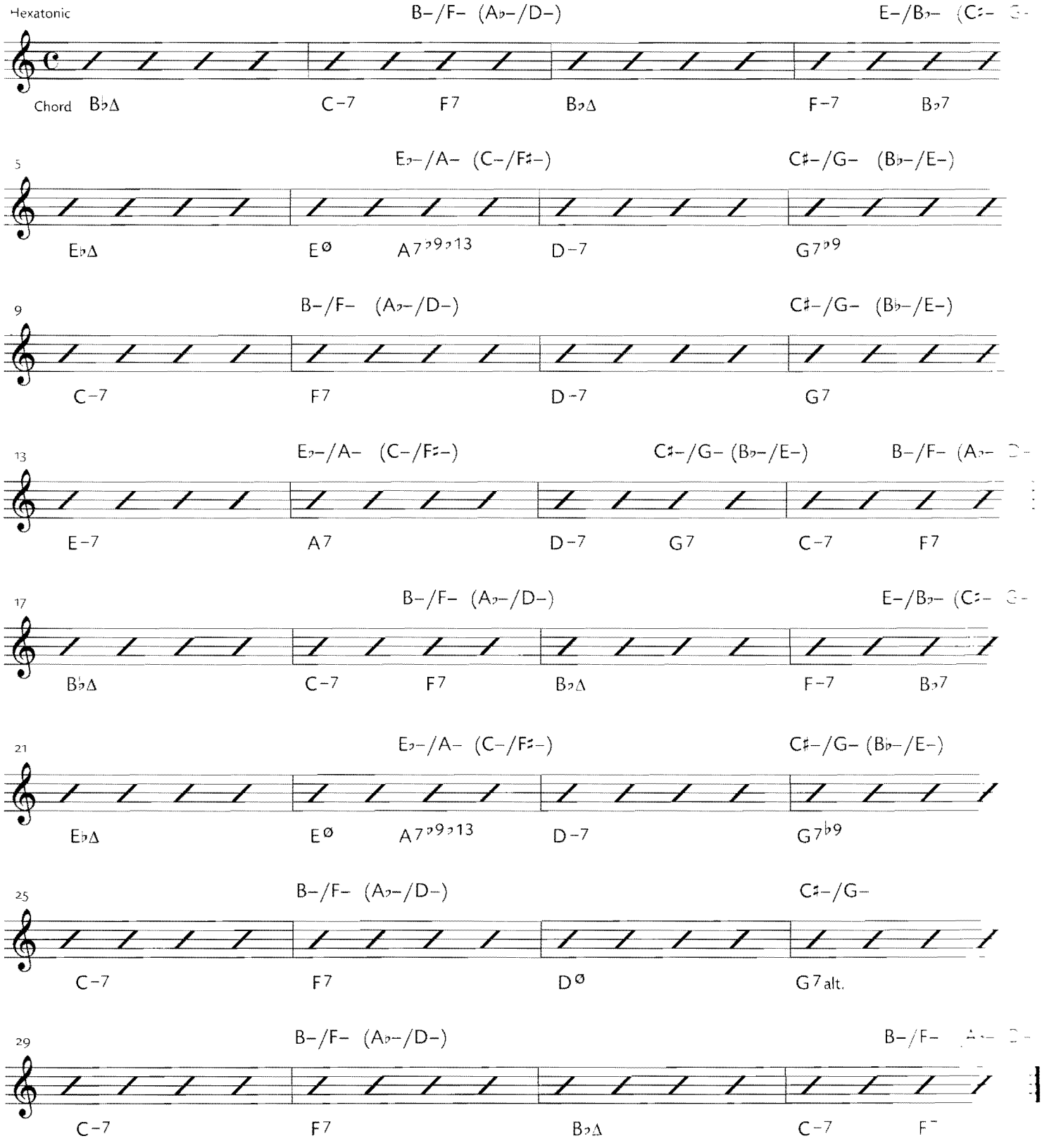
APPLICATIONS

Try using hexatonic #10 on tune 8 (the dominant 7th chords).

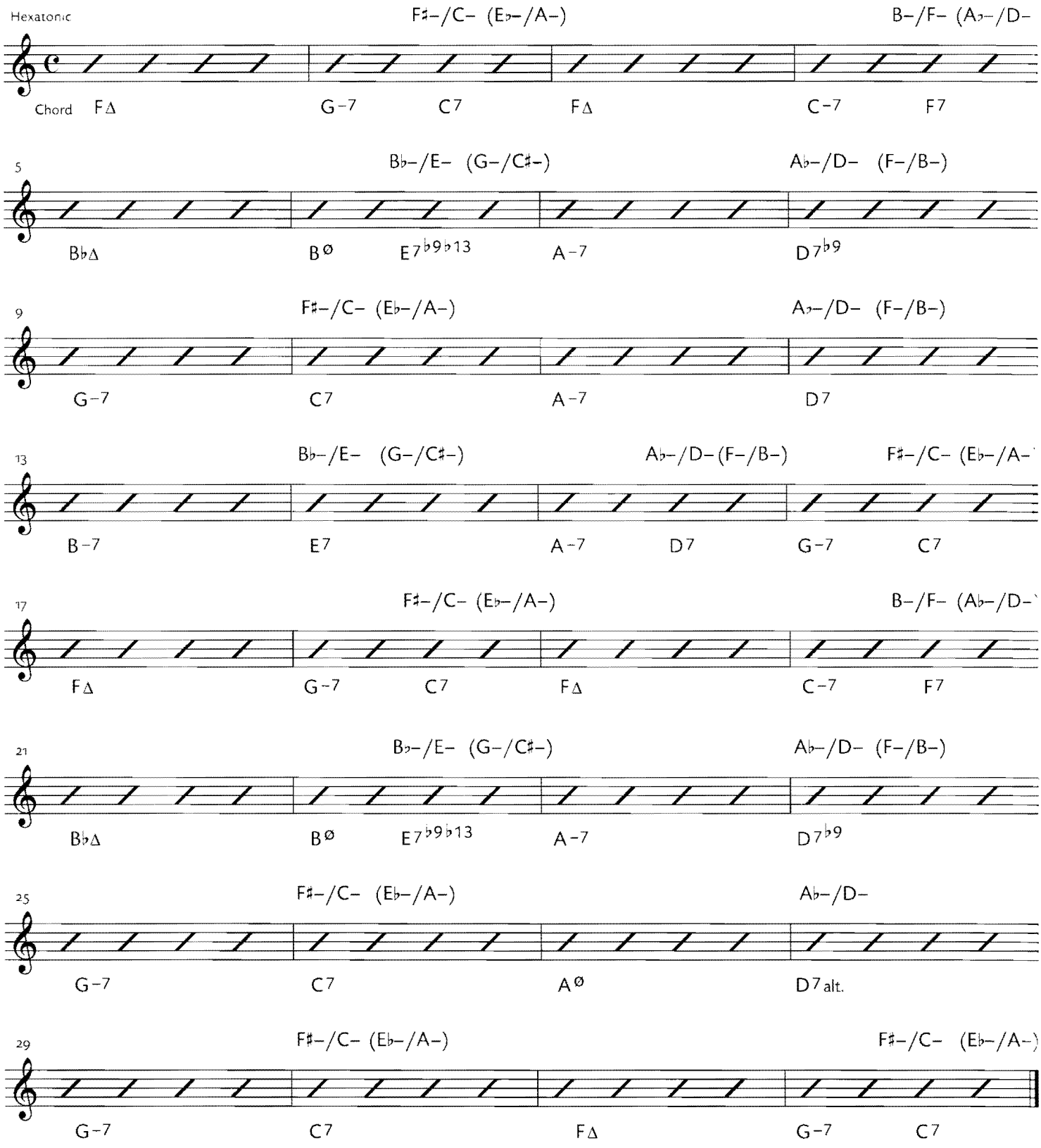
TUNE 8 (CD TRACK 13) | C



TUNE 8 (CD TRACK 13) | B♭

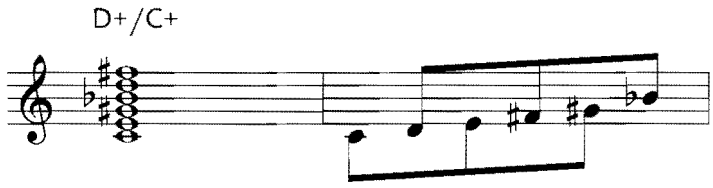


TUNE 8 (CD TRACK 13) | E♭

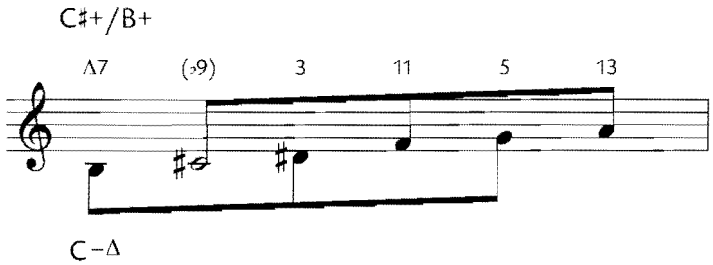


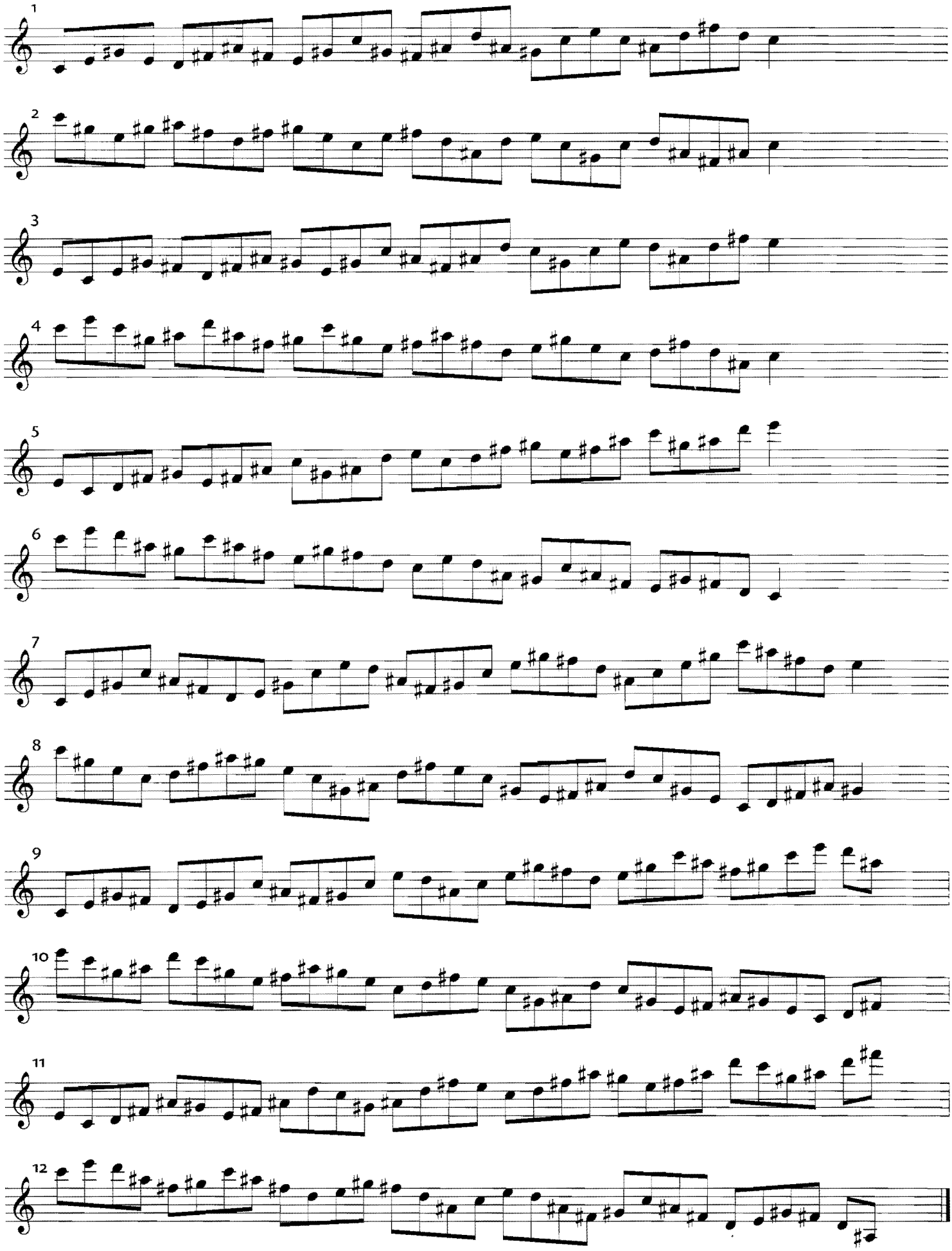
D+/C+

Hexatonic eleven, two augmented triads a whole step apart, creates a whole-tone scale and sound. For example, D+/C+ could be played on C7, D7, E7, F♯7, A♭7 and B♭7.



It could also be used on minor chords. C♯+/B+ could be played over C–(Δ)7, for example. In this instance, it is the C♯ that is the unusual note that creates the rub.




1
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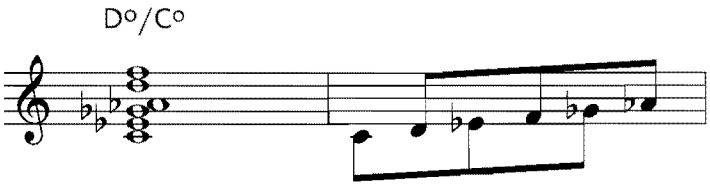
11
12

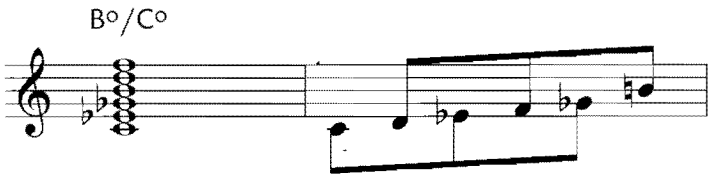
D°/C°

Hexatonic twelve is two diminished triads a whole step apart.

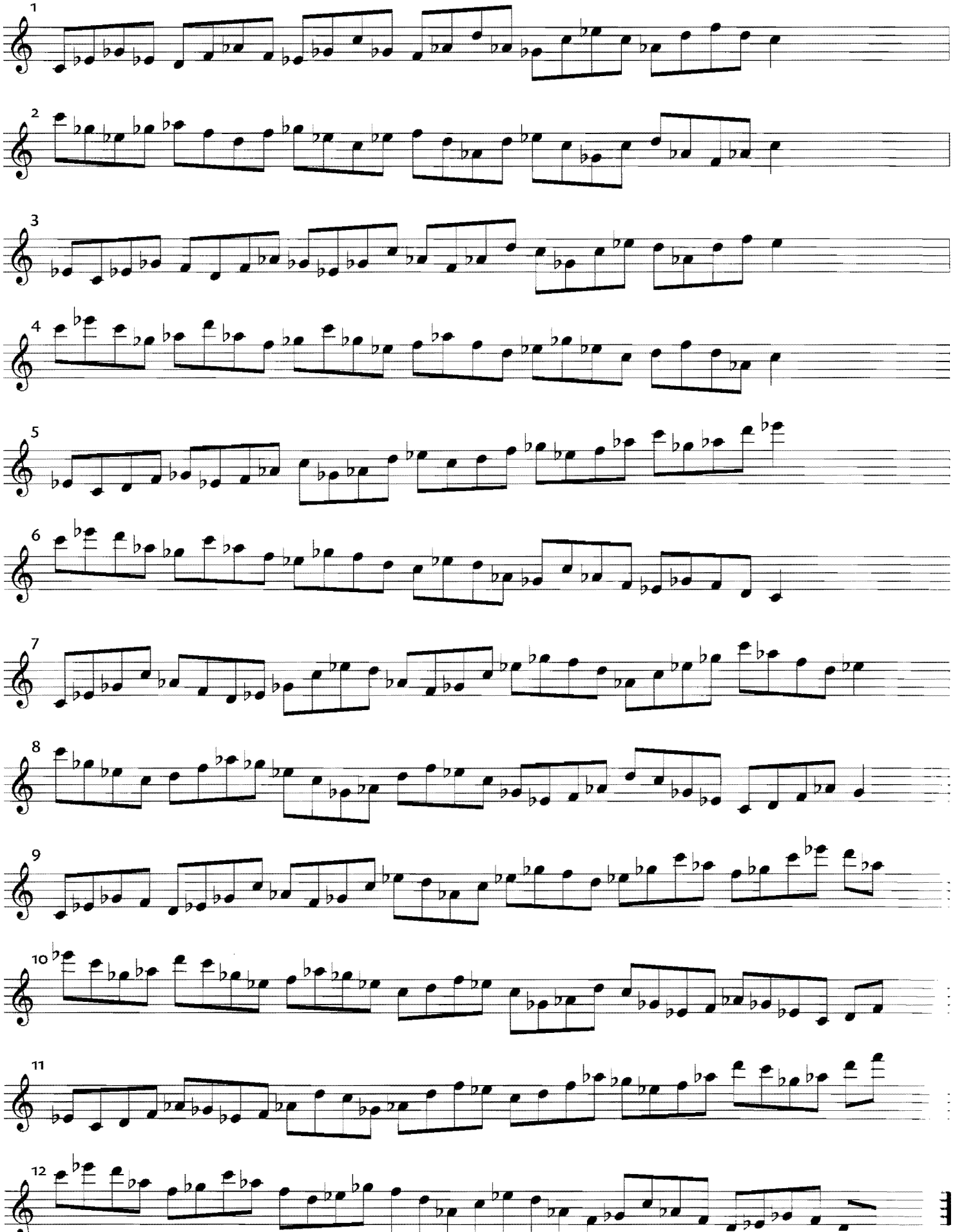


For example, D°/C° can be played on diminished 7th chords: C°7, E♭°7, F♯°7 and A°7 or the dominant chords A♭7, B7, D7 and F7.

B°/C° hexatonic is another that can be played over those same chords.

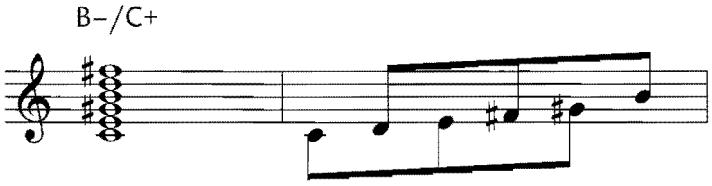


D°/C°

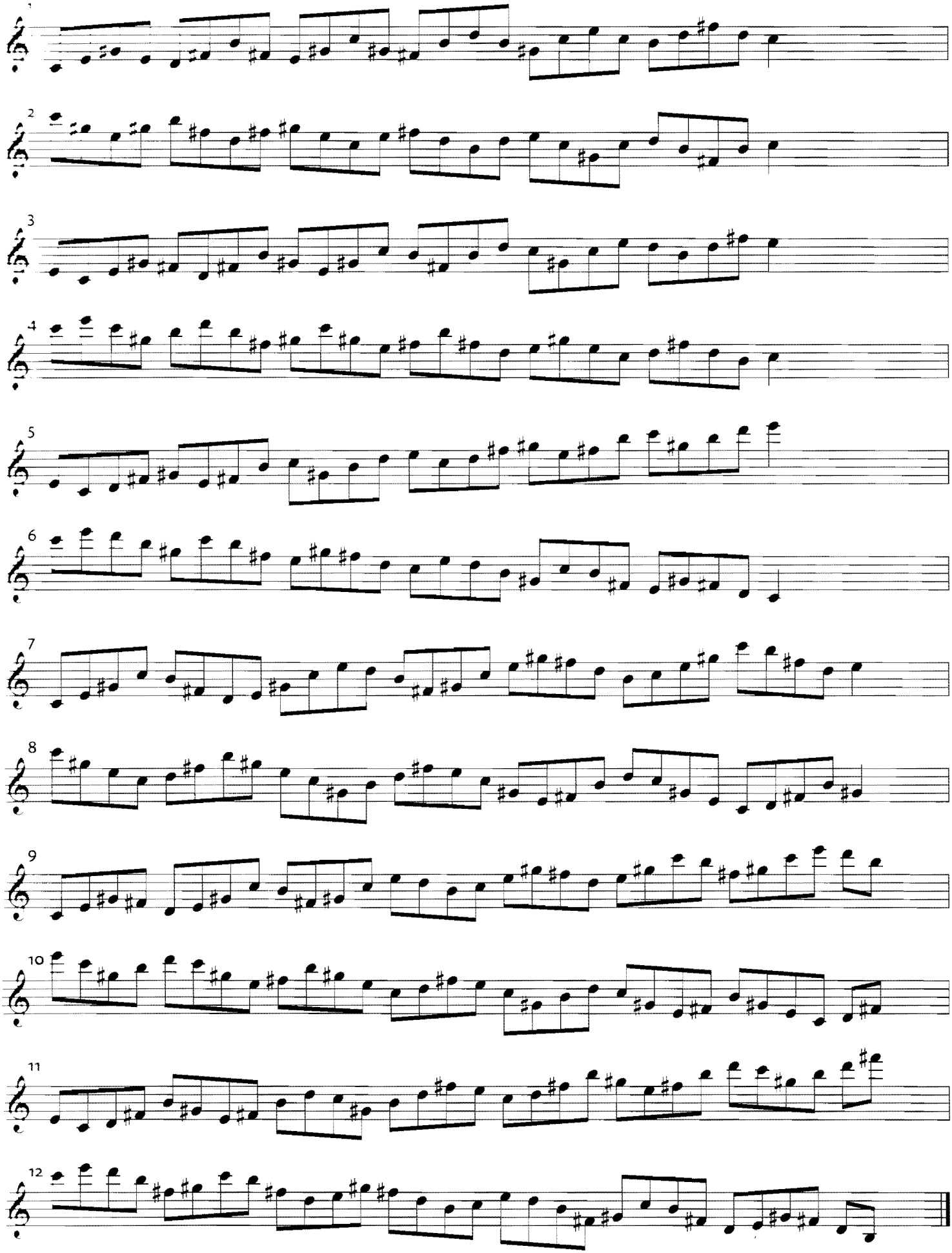


B–/C+

Hexatonic thirteen is a minor triad over an augmented triad separated by a half step.

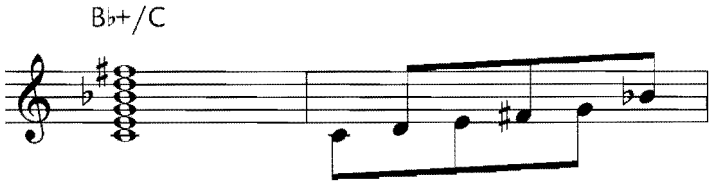


For example, B–/C+ could be used on A–7, CΔ7♯5, F♯ø or B7♭9sus4.

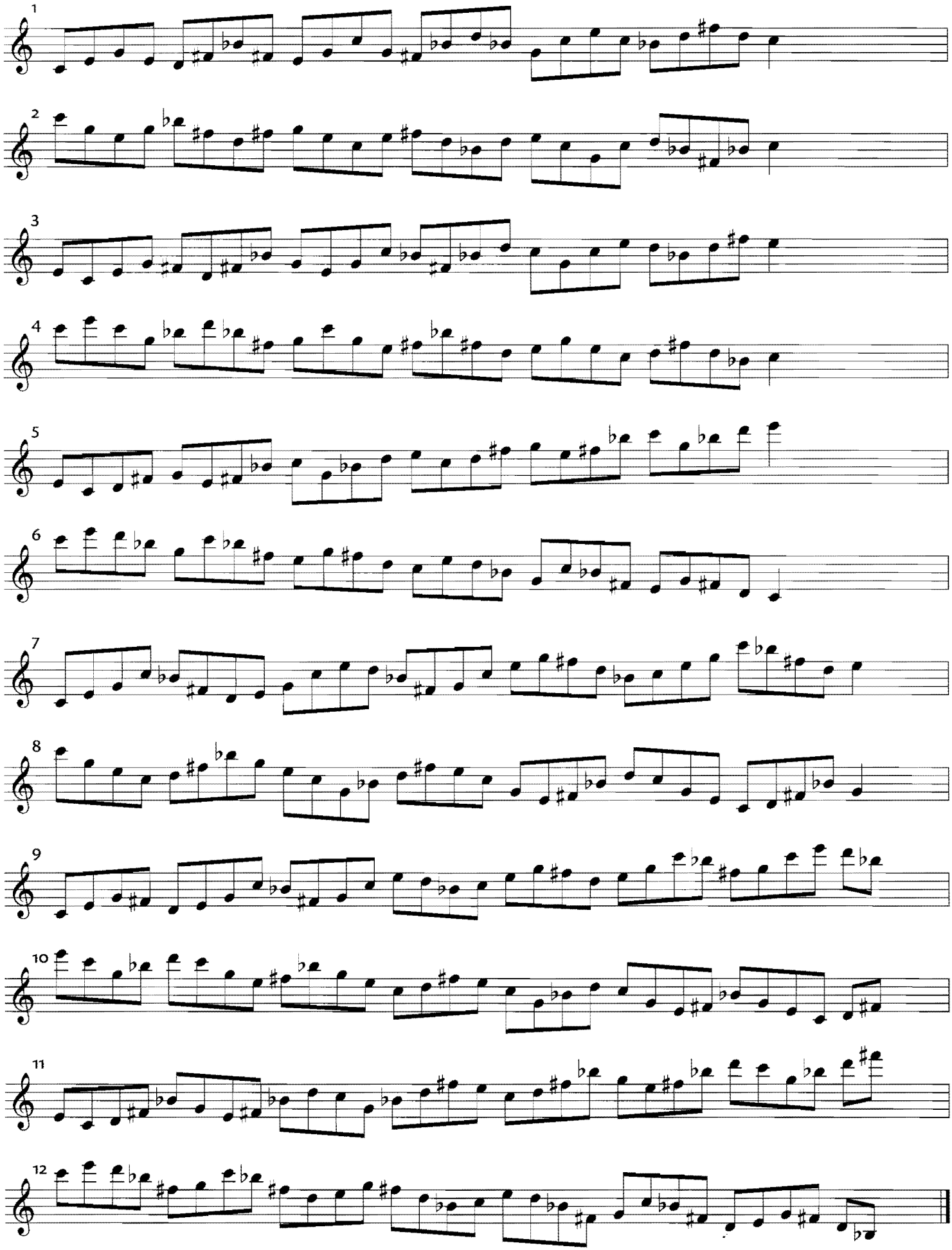


B♭+/C

Hexatonic fourteen is a major triad and an augmented triad separated by a whole step.

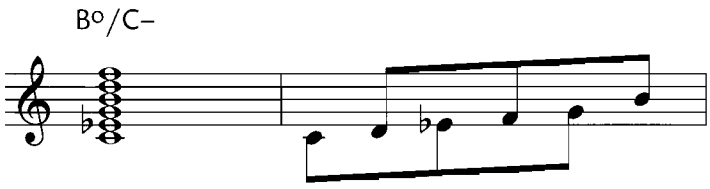


For example, B♭+/C could be used on G–7, E$^{\emptyset}$, C7, B♭Δ7♯5 and F♯7alt.



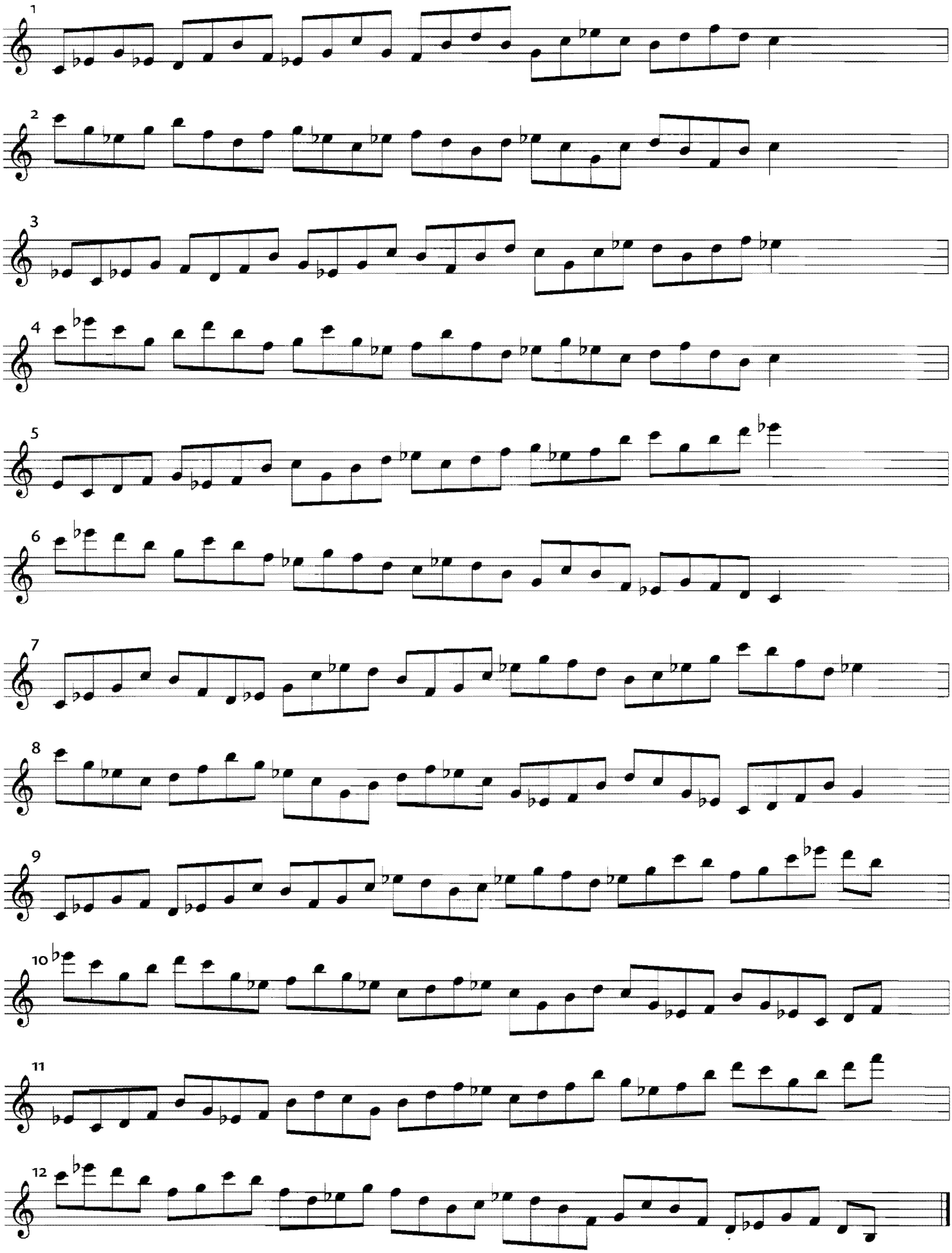
B°/C–

Hexatonic fifteen is a diminished triad and a minor triad separated by a half step.



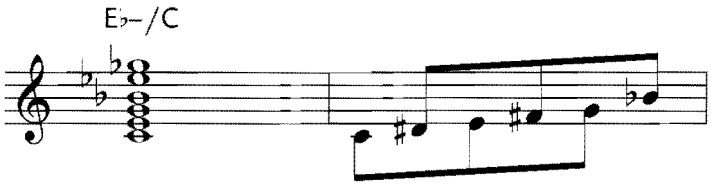
For example, B°/C– can be used on C–7, F7, A$^{\emptyset}$ and B7alt.

B°/C–

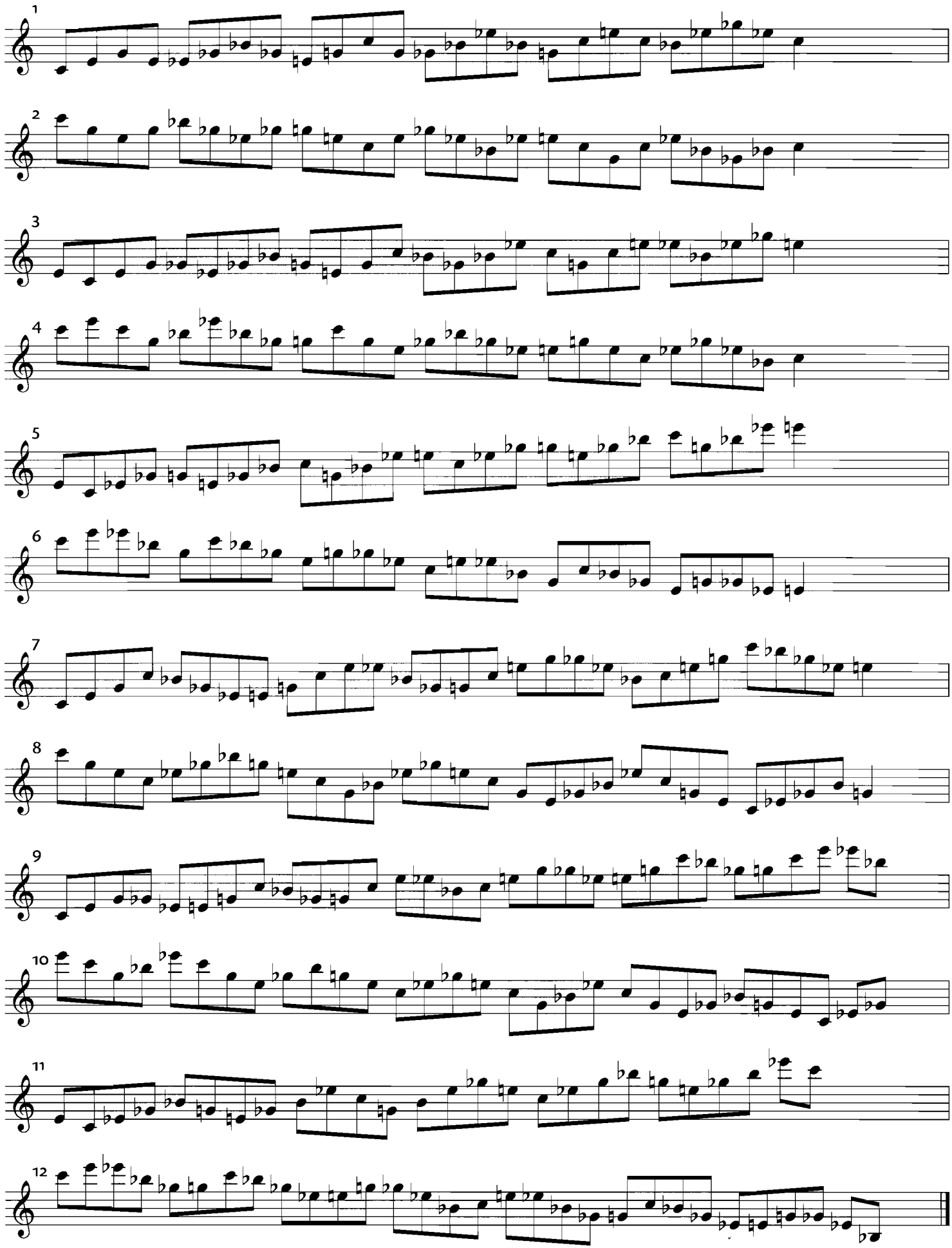


E♭–/C

Hexatonic sixteen is a minor triad over a major triad, a minor third apart.



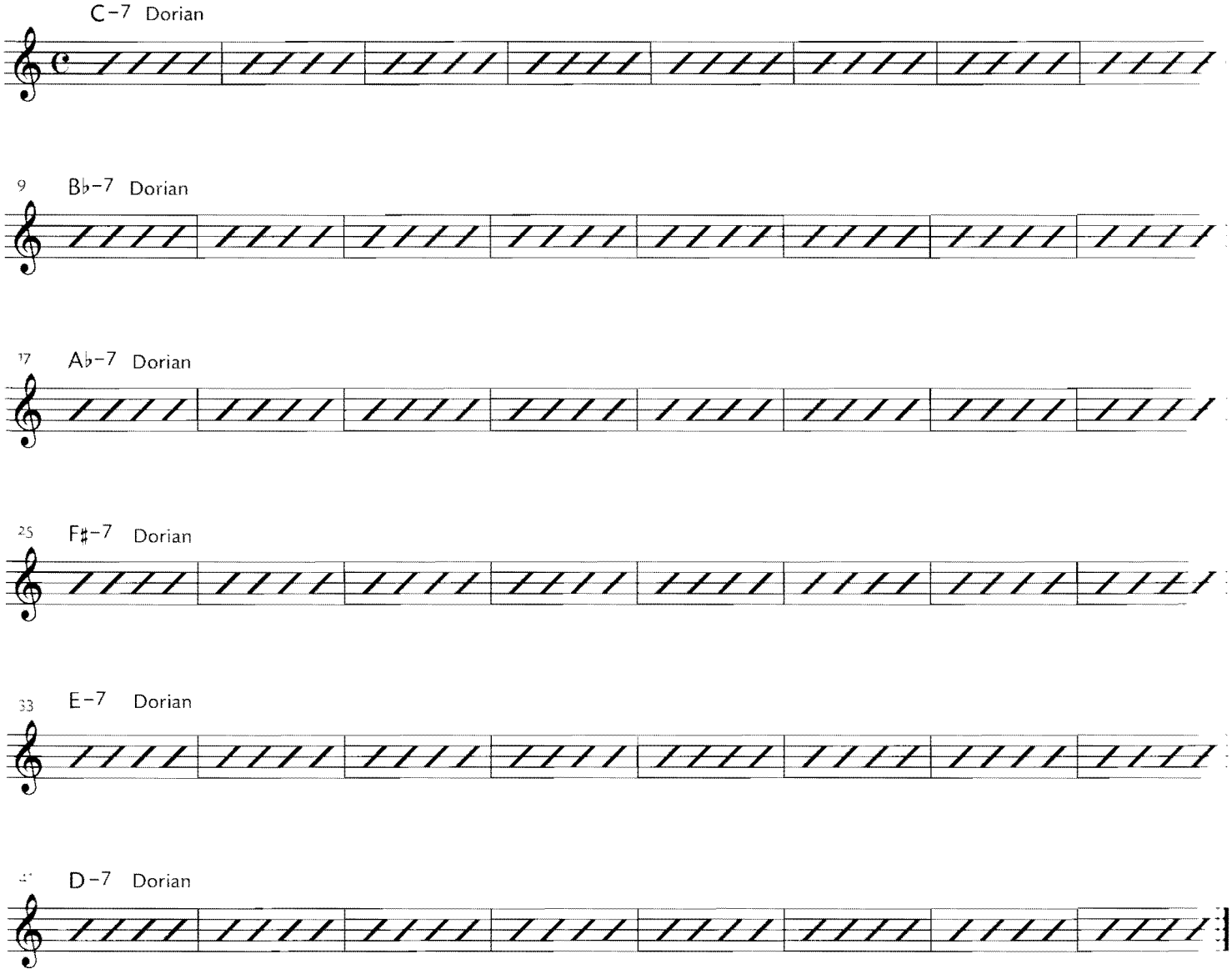
Since this hexatonic is another subset of the diminished scale, E♭–/C fits well over C7, E♭7, F♯7 or A7. It has a nice "bluesy" flavor, too.



APPLICATIONS

Try applying any of the hexatonics to progressions 13 and 14.
For example, over the C–7 chord, try any of these hexatonics:
F/E♭, D–/E♭, D/E♭, D+/E♭+, D–/C–, B♭/C–, B–/C–, D/C–, C♯+/B+, G+/F, D/E♭+, B°/C–.

TUNE 13 (CD TRACK 18) | C

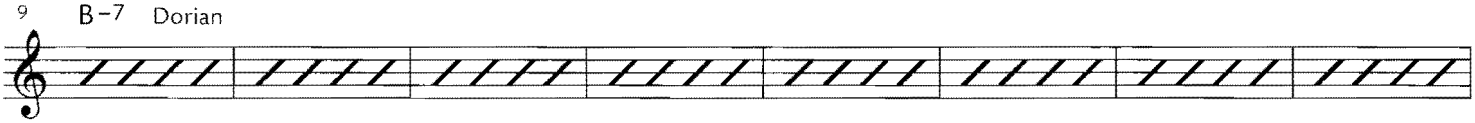


TUNE 14 (CD TRACK 19) | C

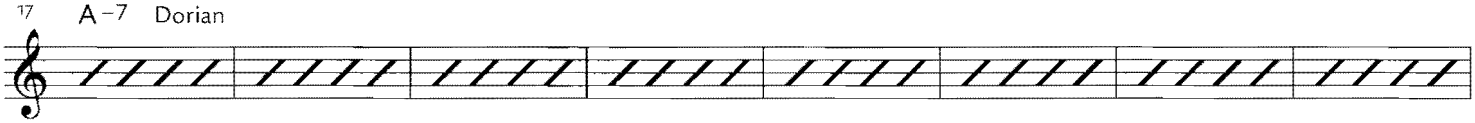
C

C♯-7 Dorian

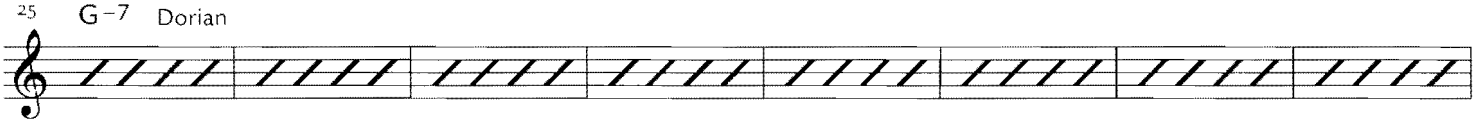
9 B-7 Dorian



17 A-7 Dorian

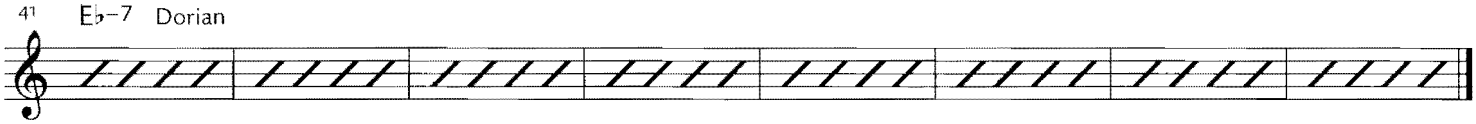


25 G-7 Dorian



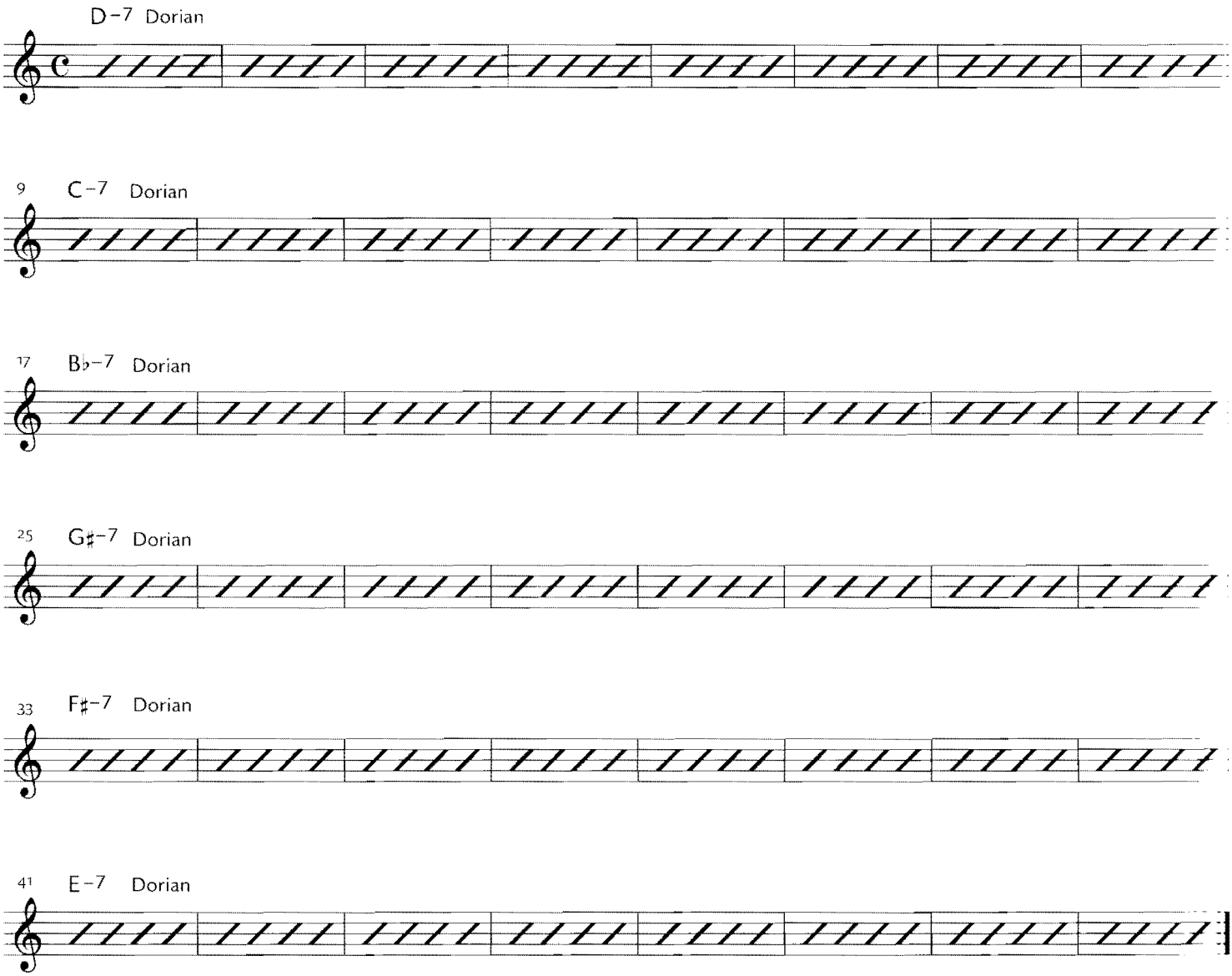
33 F-7 Dorian

41 E♭-7 Dorian



Try applying any of the hexatonics to progressions 13 and 14.
For example, over the D–7 chord, try any of these hexatonics:
G/F, E–/F, E/F, E+/F+, E–/D–, C/D–, C♭–/D–, E/D–, E♭+/D♭+, A+ G, E/F+, C♭°/D–.

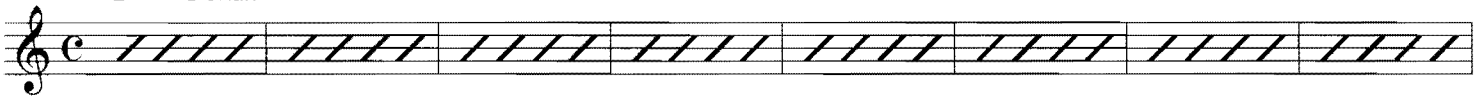
TUNE 13 (CD TRACK 18) | B♭



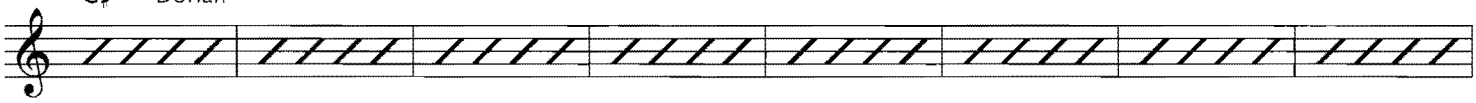
TUNE 14 (CD TRACK 19) | B♭

B♭

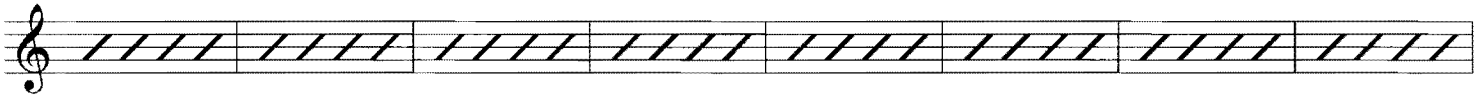
E♭–7 Dorian



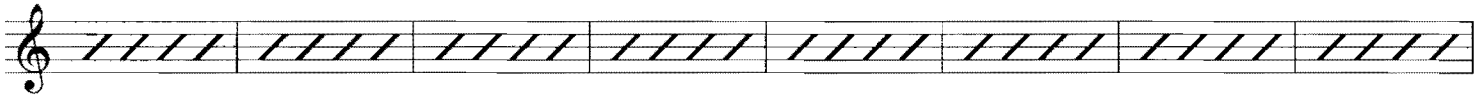
9 C♯–7 Dorian



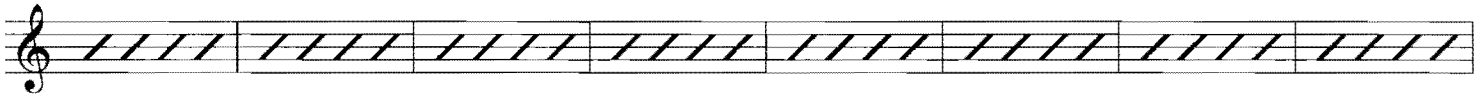
17 B–7 Dorian



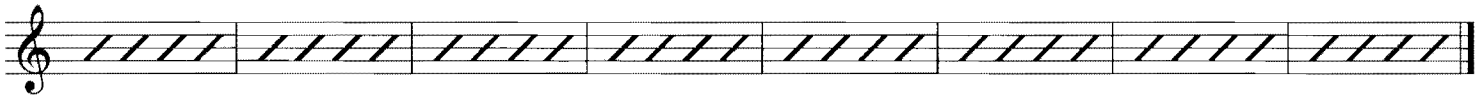
25 A–7 Dorian



33 G–7 Dorian

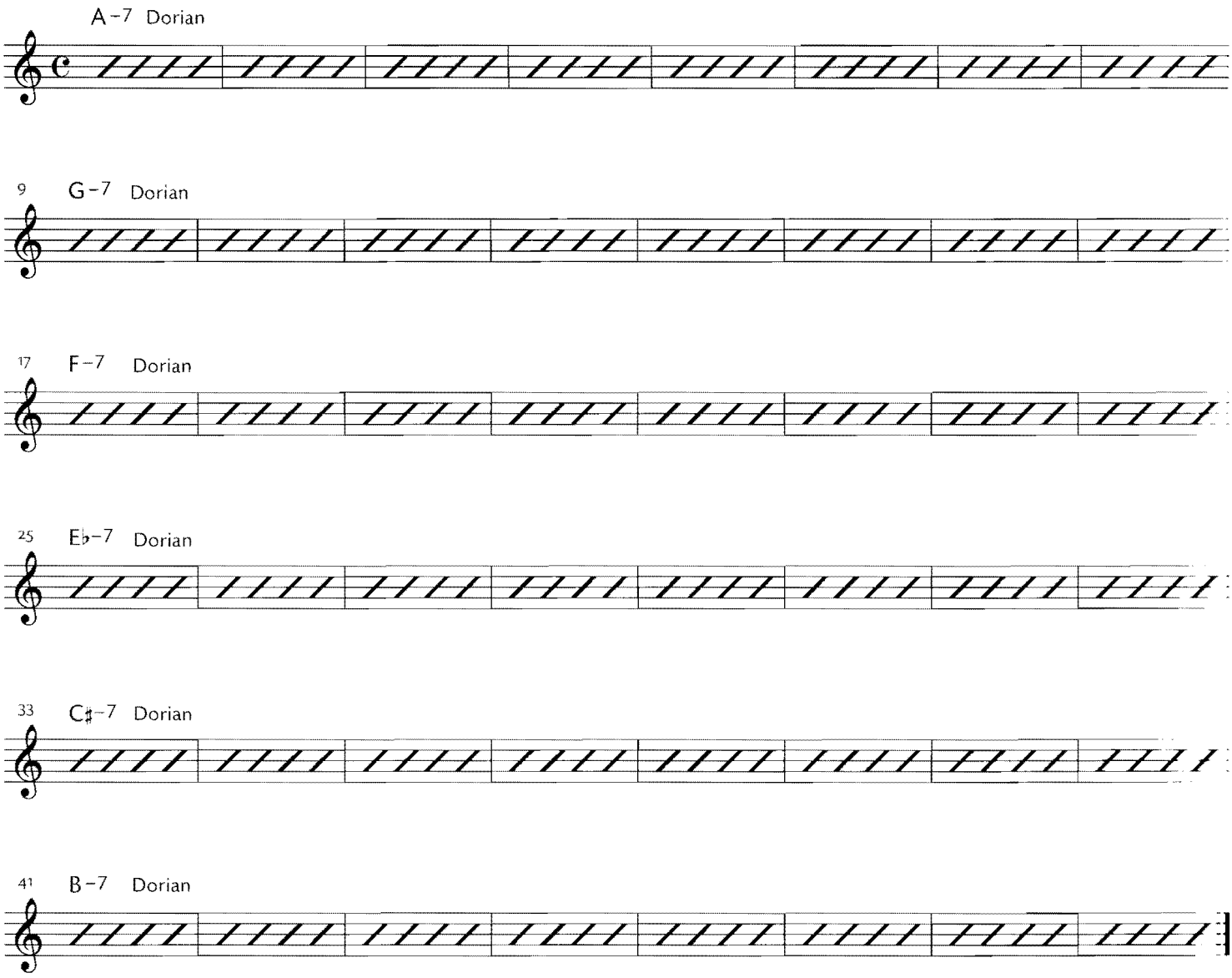


41 F–7 Dorian

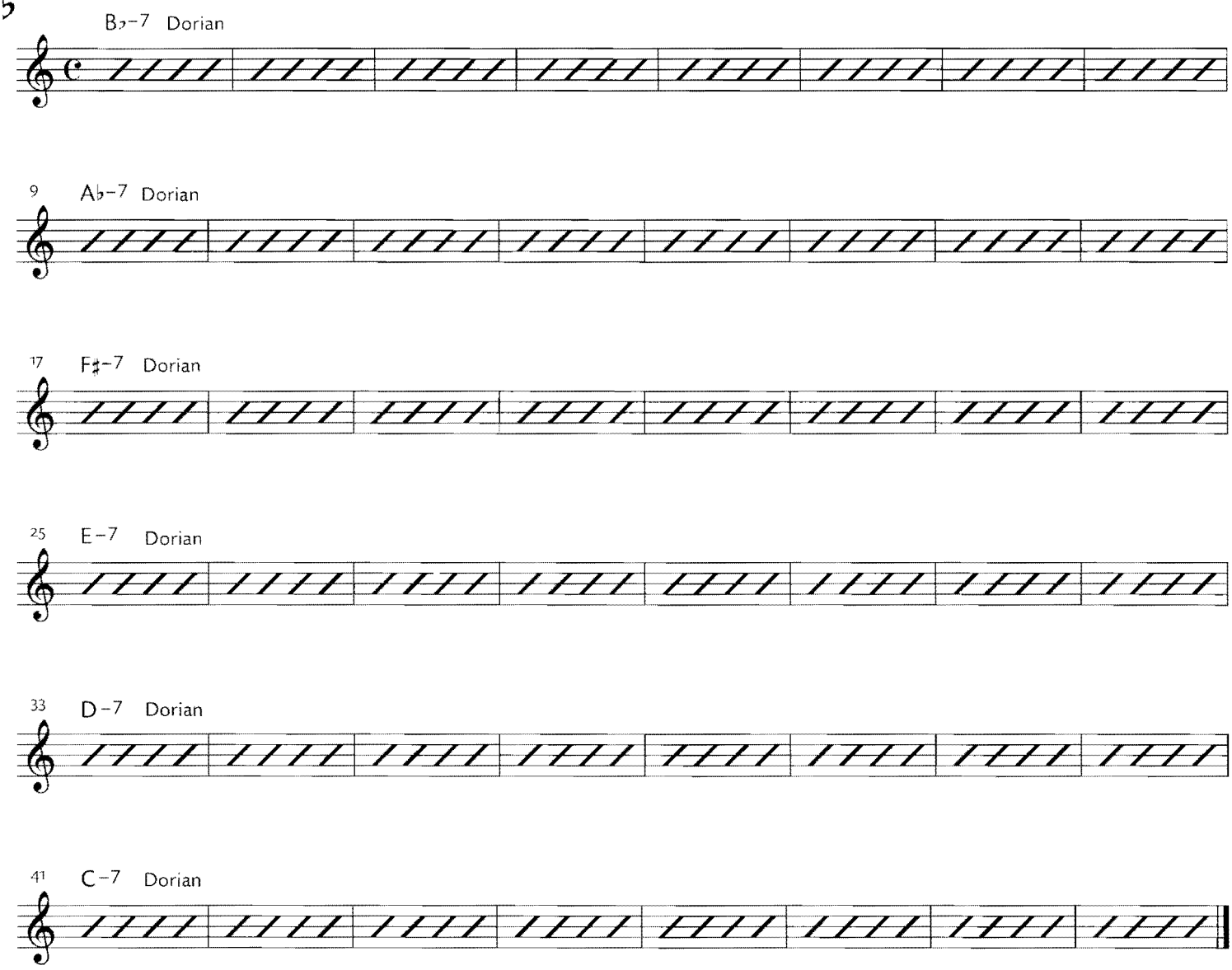


Try applying any of the hexatonics to progressions 13 and 14.
For example, over the A–7 chord, try any of these hexatonics:
D/C, B–/C, B/C, B+/C+, B–/A–, G/A–, G♯–/A–, B/E–, B♭+/A♭+, E+/D, B/C+, G♯°/A–.

TUNE 13 (CD TRACK 18) | E♭



TUNE 14 (CD TRACK 19) | E♭



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Jeri Bergonzi edited and wrote the text.
Hans-Jörg Rüdiger for suggestions and putting it all together.

The Musicians

Andrea Michelutti drums (plays Bosphorus Master Series cymbals)
Renato Chicco piano
Dave Santoro bass

Jerry Bergonzi plays Selmer saxophones, Rico reeds and uses Zildjian cymbals.

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